



FOCAL POINTS



Global
documentaries,
epic dramas, gory
horrors, and sweet
delights: what to
watch at the 56th
San Francisco
International Film
Festival **PAGE 37**

ZOU BISOU BISOU:
FRENCH ROMANCE *POPULAIRE*
PLAYS SFIFF 56
PHOTO COURTESY OF THE SAN FRANCISCO FILM SOCIETY

CARE CLASH

Union rips UCSF on cuts to patient care **P12**

FOOD FIGHT

Which big-name restaurants cheat on Healthy SF? **P15**

HIDE YOUR KIDS

Filthy rap supergroup Kalri\$\$ian are back **P22**

NEW



BLACK CROWN

TASTE IS INTRODUCING A NEW SHADE OF AMBER

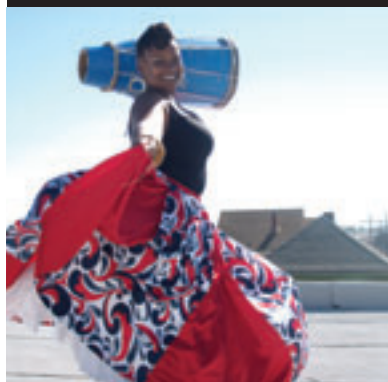
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#TASTEIS



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\$7 FRIDAY APR 26
L@TE @ BAM/PFA
NEW DIASPORA



PROGRAMMED BY
Brontez Purnell
 * **7:30 NEW DIASPORA**
 This performance event explores the work of artists hailing from the diverse dimensions of the African diaspora. Traditional forms honor stolen ancestors and become a springboard for something new: entertainment as a form of community healing and education.

PRECEDED BY: **5:30 RE@DS YOUTH SPEAKS**

* GALLERIES OPEN UNTIL 9 PM

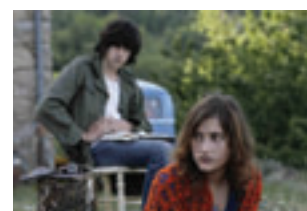
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THE GANG OF EIGHT DON'T PLAY IN SF

The immigration reform bill just introduced in the US Senate has been getting bipartisan support, and some national immigrant-rights advocates are praising it. But here in San Francisco, at the grassroots level, there's a whole lot of concern. Local activists don't like the ten-year waiting period for a green card and changes that would emphasize wealth and special skills over family connections. "If this was myself and our members at the bargaining table," said Olga Miranda, secretary-treasurer of the San Francisco Labor Council, "we would walk away." A protest march is set for May 1, 3pm, 24th and Mission. | GETTY IMAGES PHOTO BY ERIC THAYER

WHEN THE MSM DOES GOOD

When the horrible tragedy hit and the bombs went off in Boston, and the shootout with the suspects happened, we were doing what obsessive newshounds do, and scouring the web for the latest breaking story on who and what and how ... and we were reminded of the Internet's biggest flaw: So many stories — and so little reporting.

Site after site offered the same FBI feed, the same (inaccurate) speculations, the same gossip. CNN and the New York Daily News simply got the facts wrong — and the rightwingsphere duly repeated them and embellished them.

Not surprisingly, the New York Times and The Boston Globe and the TV networks had teams of actual reporters working to get what scraps of info they could — and a million content aggregators repeated the stories acting as if they were their own. In the old days, aggressive news outlets paid staff to dig for leads; now, so many of those people have been laid off and the battle is to post and repost someone else's news at light speed, without checking the facts.

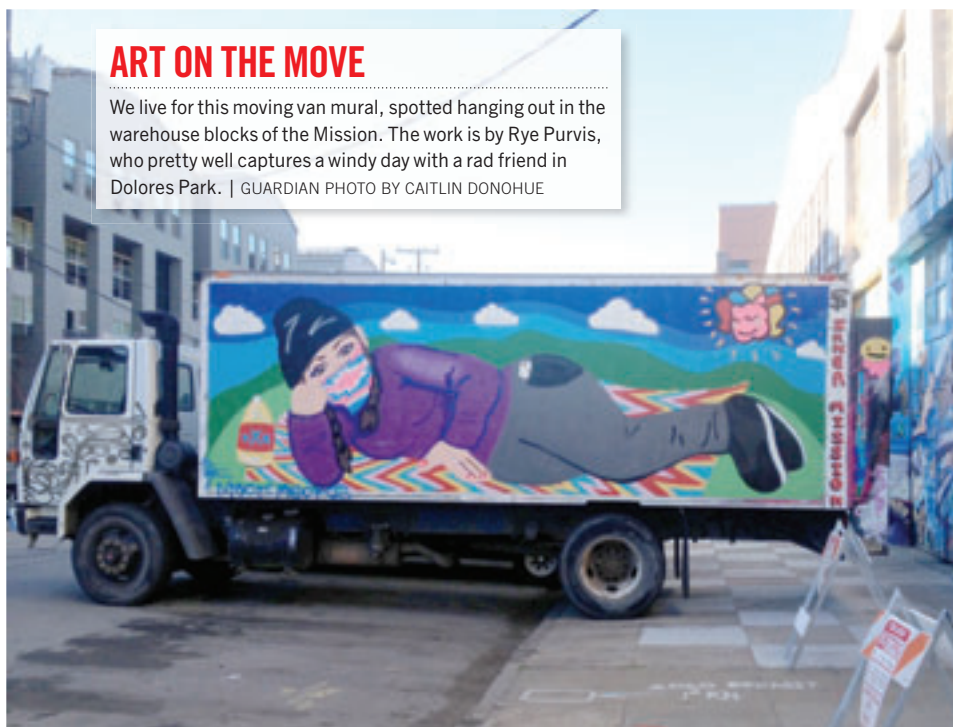
Oddly enough (or maybe not), the best live reporting and analysis we found came from a very old-fashioned medium — radio — and a very old-school institution — NPR.

(Oh, and by the way, cable news folks: It's "Chechen," not "Chechnyan." You could look it up.)



ART ON THE MOVE

We live for this moving van mural, spotted hanging out in the warehouse blocks of the Mission. The work is by Rye Purvis, who pretty well captures a windy day with a rad friend in Dolores Park. | GUARDIAN PHOTO BY CAITLIN DONOHUE



YOU LIKE MANHATTAN? LIVE THERE

Matthew Yglesias has a piece on Slate raising what seems like a provocative question: Why not address the housing shortage by making San Francisco as dense as Manhattan? "Uniquely among American cities," he writes, "I completely believe that 3.2 million people would *want* to live in a hypothetical much-more-crowded version of the city if they were allowed to." We're talking lots of highrise condos in all the transit-served neighborhoods. And while Yglesias — like a lot of our more libertarian techies — thinks we can let the free market build us out of a housing crisis, we've actually been having this debate for half a century. And what he ignores is that 3.2 million people might want to live in a hellishly dense and crowded city — but there are 800,000 who already live here, and most of us don't want that at all.



FACT-CHECKING THE CHRON

The Chronicle actually came out in favor of the pro-tenant amendments to the Scott Wiener-Mark Farrell condo conversion bill, which is surprising. But the editorial got the facts wrong, suggesting that Wiener and Farrell were the ones who cut the compromise deal. Actually, that was a group of tenant advocates working with Supervisors David Chiu, Jane Kim, and Norman Yee. The "deal" was actually a set of hostile amendments that Wiener and Farrell now oppose. The pro-landlord types were never involved in any productive negotiations; the tenants (who never get credit in the Chron) did this entirely on their own.



BAT FOR LASHES IS MAGNETIC

Entering the smoky Regency Ballroom stage set with lanterns, in a costume of a shiny red dress and matching cape, Bat For Lashes a.k.a. Natasha Khan, sang in a quiet but reverberating voice. Live as in the album, it was hard to determine how much of the otherworldly quality of her singing was due to added effects, but her magnetism deemed that question beside the point. For more Live Shots, see sfbg.com/Noise. | PHOTO BY LAURA KERRY

PULLED PORK IN OAKLAND

Café Gabriela is worth a 15-minute BART ride: The little gem near Oakland City Center has spectacular pulled-pork sandwiches. Hardly any place to sit inside, but the weather's nice that side of the Bay anyway. 998 Broadway, (510) 763-2233.

HOPE FOR THE GOLDEN STATE

The crazy tax-and-spend liberals who edit this page were thrilled to see that at least three serious changes are on the table in Sacramento that combined could bring the state more than \$5 billion a year. There's a move by the activist group Evolve to end Prop. 13 protections for commercial property and a bill by Assemblymember Tom Ammiano to close a major loophole in that law. And there's an effort by a new statewide coalition to impose an oil-severance tax — a levy that's already in place in every other oil-producing state. Maybe there's hope for California after all.

GUARDIAN PHOTO BY MIKE KOOZMIN



TOM AMMIANO

POLITICAL ALERTS

WEDNESDAY 24

FORUM: ART AND POLITICS WITH REBAR

518 Valencia, SF. rebargroup.org. 7:30-10:30pm, free. Operating in San Francisco since 2004, Rebar has been transforming cities with urban art and creative actions with an aim toward reclaiming the city by and for residents themselves. Join founder and principal Blaine Merker for a discussion exploring how people both inside and outside positions of power can help the city benefit from urban art and other creative actions.

THURSDAY 25

PROTEST GAP SWEATSHOPS

Gap Headquarters, 2 Folsom, SF. laborrights.org/gappetition. Noon, free. Call on the Gap to pay 10 cents more per garment and to join a fire safety agreement to improve conditions in their overseas garment factories. Sumi Abedin, a Bangladeshi garment worker who survived a factory fire that killed 112 workers producing garments for Walmart, and Bangladeshi labor organizer Kalpona Akter will attend this action. Sponsored by Corporate Action Network, International Labor Rights Forum, San Francisco Jobs with Justice, SumOfUs, SweatFree Communities, and United Students Against Sweatshops.

MUSLIM WOMEN'S TRANSFORMATIVE ACTIVISM PANEL

California Institute of Integral Studies, 1453 Mission, SF. tinyurl.com/ciismuslimwmn. 7-9pm, \$15. RSVP. Facilitated by Dr. Anshu Chatterjee, this panel aims to spotlight the activism of Muslim women. Panelists include Samina Ali, a novelist, feminist organizer and curator of the International Museum of Women; Ghazala Anwar, a pioneer in the movement of LGBTQ Muslims, and Jane Sloane, Vice President of Programs at Global Fund for Women.

FRIDAY 26

"PIPELINE PARADIGM" PANEL

Commonwealth Club, 595 Market, SF. tinyurl.com/pipelinepdgm. 11:30am, \$20 or \$7 for students. Hosted by Climate One, this talk on the Keystone XL pipeline will focus on why the controversial oil pipeline project has inspired "the largest expression of civil disobedience since the Civil Rights movement of the 1960s." Featuring Sam Avery, author of *The Pipeline and the Paradigm*, and others in a conversation about climate and activism.

SATURDAY 27

ANNUAL WALK AGAINST RAPE

The Women's Building, 3543 18th St, SF. www.sfwar.org/walk. 11am, free. Registration required. Join the movement against sexual violence by participating in the Walk Against Rape. Registration begins at 10am. Followed by a festival from 1-3pm featuring dance, spoken word and musical performances.

SUNDAY 28

PUBLIC FORUM ON EDUCATION AND THE FORCES OF GENTRIFICATION

San Francisco Community School, 125 Excelsior, SF. www.politicaleducation.org. 3-6pm, free. Pauline Lipman, an activist scholar and organizer with Teachers for Social Justice in Chicago, will lead a dialogue on the intersection between school closures, the attacks on City College of San Francisco, and the forces of gentrification.

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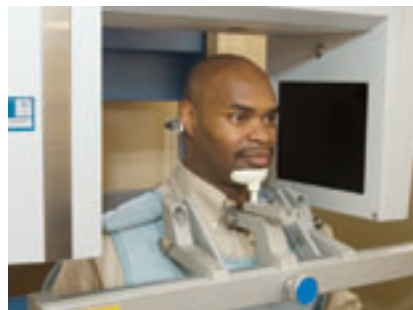
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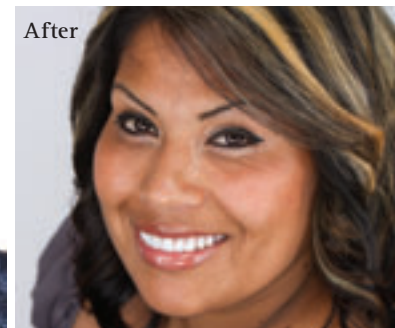
They said they had specialists, a lab, and high tech equipment all at one location, but I had no idea that they could really do all of this in just one day!*

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Actual ClearChoice Patient



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Blue Bear Youth Bands



Photo Credit: Jay Blakesburg

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bluebearmusic.org/benefit



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Pictured (from left to right) One Dance Participants, Photo by Rapt Productions, PAMPA Dance Academy, courtesy of artist, Hot Pink Feathers, Photo by Jeff Spirer



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Fri, Apr 26, 7pm, Redwood City

The Poletential instructor team will be demonstrating ways to combine dance, art and strength on all of their apparatus

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Fri, Apr 26, 8pm, Palo Alto

Together with the Stanford International Dancers, explore different cultures through movement and enjoy beautiful and fascinating ethnic dance music rhythms. No dance experience or partner necessary.

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Sat, Apr 27, 7:45pm, SF

Temple of Poi presents a 2-hour family-friendly program featuring fire dancing from artists of all ages/skill.

15TH ANNUAL DANCE-A-RAMA

Sun, Apr 28, 2pm, Berkeley

Terrain invites you to join the fun and experience some of the East Bay's most exciting choreographers. From contemporary dance to performance art to aerial dance, there's a different show every hour until 5pm.

SUMMER OF ART AT UN PLAZA

Tue, Apr 30, 12pm, SF

"Summer of Art" at UN Plaza kicks off their 2013 season of free outdoor art and music, with classes and performances by Alonzo King LINES Ballet's Education Programs and Dance Center.

ROTUNDA DANCE SERIES WITH CHITRESH DAS DANCE COMPANY

Fri, May 3, 12pm, SF

Featured ensemble is the Chitresh Das Dance Company, a famed performing company dedicated to the preservation, promotion and education of Kathak dance and Indian Culture.

CELEBRATING THE RITE(S) OF SPRING-FILM SCREENINGS

Fri, May 3, 5pm, Oakland

Mills College Dance Department will present five different versions of "Rite of Spring" on film.

The ride-share parasites

BY DESOTO SHELBY III

OPINION These days, all signs point to the eventual deregulation of the San Francisco cab industry.

On any given weekend night in the city, you can find a wide array of illegal taxis operating with impunity, including limo drivers, out-of-town taxis, Super Shuttle vans, ZIP cars, and even some sketchy folks driving their private vans down Valencia Street at 2am soliciting rides for hire. If you have wheels, you can become your own livery service.

It's a free-for-all out here. The city appears to be giving all comers carte blanche. And while the courts wrangle over ride-sharing rules and what constitutes a taxi-cab, the cab industry could cave in under the unfair advantage given to its competitors.

The general manager of ride-share startup Uber, Ilya Abyzov, has been quoted as saying that cab companies have had a "state-sanctioned monopoly. They're not used to competition." I have two words for him, and they're not, *Yo taxi!* We're competing with about as much chance as the proverbial one-legged man in a kicking fight.

The advertisement on the website of another startup, Lyft, uses for recruiting drivers reads: "Make \$22 an hour, have a blast, drive when you want, meet new people, make friends, learn about new restaurants ..." This idyllic version of a cab shift could never happen without real cab drivers holding up the foundation.

I don't think you'll find a Lyft cab willing to take a sick grandmother from Kaiser Hospital to her home in the Alice Griffith projects. A pink mustache sighting at Griffith and Fitzgerald will probably coincide with the next great earthquake because only a drastic geological shift will cause that to happen.

Right now, it's a cakewalk for the ride-share drivers. But without the cab industry picking up the rear and girding the underbelly, these parasites couldn't exist. The Oxford English Dictionary defines a parasite as an organism that lives in or on another organism (its host) and benefits by deriving nutrients at the host's expense. Substitute the word "nutrients" for the word "money" and you have what in the cab business we call a bingo.

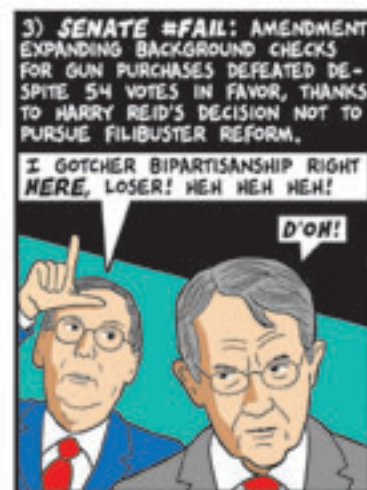
At the end of the day, driving a cab is a hustle. And once your host is gone and the cab business gets deregulated, kiss your city tours goodbye. You won't be able to rely on donations anymore, and your legal babble and dishonest terminology won't save you from a harsh descent into the street, into the dog-eat-dog world of a real cab driver. And then, you'll know what it's like to hustle, in the middle of the night when you're worried about your gates and gas, and it gets real slow, and you have to take chances with your life. **SFBG**

Desoto Shelby III is the pen name for a San Francisco taxi driver.



THIS MODERN WORLD

THE WEEK IN #FAIL



by TOM TOMORROW



A world-class waterfront

BY TIM REDMOND
tredmond@sfbg.com

EDITORS NOTES It was breezy and San Francisco-spring-perfect as I walked along the Embarcadero the other day. People were jogging, and rollerblading, and sitting in the sun. Red's Java House was doing brisk business.

Out on the old, crumbling piers, cars were sitting in the lots that now make up most of the economic use of some of the city's most spectacular and valuable land. Kind of a waste — but the upside (and it's a big one) was the feeling of open space, the idea that we were all so close to the Bay, that nothing blocked the views of the waterfront or that sense that this is still a city that has some connection to the marine environment that surrounds it.

And then I imagined the Warrior's Arena. Right there in the middle of everything. And I stopped for a second and wondered what I'd be feeling if I were walking past it ten years from now. And it made me kind of sad.

I know that parking lots aren't the best use of Port of San Francisco land. I know that the Port needs huge amounts of capital to rebuild the piers. I know that the most obvious way to get that money is to give developers pieces of waterfront land. I know that a new Warriors Arena will create jobs and bring in tax money. I know that AT&T Park has been a great success for the Giants, the city, and the neighborhood.

I also know that some of the people who oppose the arena are well-off homeowners who don't want to lose the sight of the Bay out of their

fancy condo windows.

But ever since San Francisco, with the help of Mother Nature and a 7.3 earthquake, tore down the Embarcadero Freeway, the waterfront area from Harrison to the Ferry Building has been a really nice place to hang out. Not perfect; not the "Grand Boulevard" that some dream of. But a part of the city where humans can feel the salt breeze and enjoy the outdoors in a relatively mellow way, just blocks from the downtown core. Put an 18-story arena there and it all changes. It mostly goes away.

Is this really the best we can do with the waterfront? What about a bond act for open space, and another Dolphin Club for swimmers, and waterfront parks? Other cities have done it; can't San Francisco have a world-class waterfront too? **SFBG**



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JEREMY MYKELS IN HIS HOME.
PHOTO BY KEENEY + LAW PHOTOGRAPHY

THE VULTURES OF GREED

A small but enthusiastic crowd marched through the Castro April 20 to bring some attention to the rash of Ellis Act evictions that are forcing seniors and disabled people out of the city. The activists stopped at the home of Jeremy Mykels, whose plight is symbolic of the state of housing in San Francisco today. Mykels insists he's not a public speaker, but his remarks were poignant; we've excerpted them here:

I have AIDS and I am being evicted through the use of the Ellis Act. I want to welcome you to my home for the past 18 years, and to my Castro neighborhood where I've spent the last four decades, or two-thirds of my life.

I was there at some of the earliest Gay Pride Parades and Castro Street Fairs, listening to speakers like Harvey Milk and seeing entertainers like Sylvester with Two Tons 'O Fun and Patrick Cowley. I proudly voted for Harvey to become the city's first openly gay supervisor. I participated in the fight against the Briggs amendment, which would have outlawed gay teachers in California schools. I walked in the candlelight march honoring the lives of Harvey Milk and Mayor Moscone after their assassinations by Supervisor Dan White. And I've been here for many other protests and for many other celebrations.

And like most of you, I've seen how HIV and AIDS have devastated this community over the years and I have lost most of my closest friends and lovers to



ON 8 WASHINGTON, IT'S "NO, NO"

The November ballot may contain not one but two measures addressing super-luxury condos on the waterfront. And that could pose a serious problem for the developer of the 8 Washington condominium project.

The Board of Supervisors approved that proposed 134-unit complex, which would be the most expensive condos ever built in San Francisco, in June, 2012, but immediately opponents gathered enough signatures to force a vote of the people. The referendum would overturn the increased height limits that developer Simon Snellgrove wants for the site.

That, it turns out, is a popular notion: "If Snellgrove is looking at the same polls we're looking at, the public is not interested in raising building heights on the waterfront," Jon Golinger, who is running the referendum campaign, told us.

So Snellgrove is now funding his own initiative — a ballot measure that would essentially approve the entire project, allowing 136-foot buildings along the Embarcadero and giving the green light to start construction on housing for multimillionaires.

The paperwork for the initiative was set to

be filed April 23, allowing Snellgrove's team to begin collecting signatures. They'll need more than 9,000 valid ones to make the November ballot — and that's not much of a threshold. If the developer funds the signature-gathering effort — which he's vowed to do — he'll almost certainly get enough people who are fooled by the fancy name of his campaign: "San Franciscans for Parks, Jobs, and Housing."

That, presumably, suggests that there are San Franciscans who are against Parks, Jobs, and Housing, although we don't know any of them. We just know people who think this particular project provides housing the city doesn't need without paying nearly enough for affordable units.

At any rate, the campaign manager for this effort, according to the paperwork filed at the Department of Elections, is Derek Jensen, a 20-something communications consultant who was Treasurer of the Lee for Mayor Campaign. The address for the waterfront initiative is listed as 425 Market St, 16th floor --which, by the way, was the same address used by the Lee Campaign. And since it's right near our office, we took a stroll over to see what the Snellgrove forces had to say.

Well, it turns out that 425 Market is a secure

building, and the 26th floor is the law office of Hanson Bridgette, and you can't get up there unless your name is already in the computer system, which ours was not. The security guard kindly called up to ask about the 8 Washington initiative, and was told there was nobody who could talk about it today, but to check back later.

The person who answered the phone at Hanson, Bridgette had never heard of Derek Jensen. Transferred to voicemail, we left a message for someone named "Lance." Perhaps that would be Associate Counsel Arthur "Lance" Alarcon, Jr. He hadn't called back at press time.

The campaign against 8 Washington, on the other hand, has an office at 15 Columbus. First floor. Walk right in the door. The campaign manager is Jon Golinger, who answers his own phone.

At any rate, we can't figure out what Snellgrove is up to, since his plan makes zero political sense. The referendum needs a "no" vote to block the project. If voters don't like increased height limits on the waterfront, they won't like his initiative, either. And if all that this does is confuse the voters, they'll tend to vote "no" on both measures. If anything, he's only hurting himself. **(Tim Redmond)** | COURTESY RENDERINGS

this disease. Until 12 years ago I thought I had somehow miraculously escaped it's clutches, but that was not to be and I have been dealing with that reality as best as I can ever since, with mixed results. And now on top of the great losses this disease has cost our gay community, even more losses are occurring in the form of more and more long-term tenants with HIV/AIDS living in rent-controlled apartments being forced to move out of their homes and/or out of the city after being evicted through the use of the Ellis Act, or who have been scared and bullied by just the threat of an Ellis Act eviction into accepting low buyout offers to vacate.

I had always thought that I would spend the rest of my life living in this neighborhood and city that I love. Now

I know that, like so many others before me who found themselves in similar situations, I will have no choice but to move out.

Tech boom 2.0 has brought out what I call the Vultures of Greed, a de facto alliance of banks, the real estate lobby, and, whether unwittingly or not, city officials like the mayor and several supervisors and the Planning Commission. But the worst Vultures of Greed have been the real estate speculators, many of whom I have listed on my website, ellishurtsseniors.org.

And here I would like to call out my own personal vultures as a prime example of how uncaring real estate speculators can be. The new owners of this property are Cuong Mai, William H. Young

and John H. Du, and their business entity is 460Noe Group LLC, based in Union City. These are truly callous individuals who knew from the very beginning that they had a person with AIDS living in the building, and soon after they bought the place they began threatening me with an Ellis Act eviction if I didn't accept their low-ball buyout offer and vacate. On September 10th, 2012 they subsequently Ellised the building and served me with eviction papers which means that I will only have until September 10th of this year to legally occupy my apartment. All these men want is the highest profit they can get after they remodel and re-sell this building. They could care less what happens to me when I am forced to move out of the city and no longer have access to

all my HIV specialists who have kept me alive for this long. A prospect I'll admit that, yes, scares me. But these guys, they won't lose even a seconds sleep over my fate.

Yes, the Vultures of Greed are soaring high with sharpened talons ready to feed upon our city's seniors and disabled, and on what's left of our already decimated San Francisco gay community. But we don't have to allow it. Together with our growing number of allies, we can change minds and we can eventually reclaim this city from the Vultures of Greed.

BTW, we couldn't reach Mai, Young, or Du, and their lawyer, Saul Ferster, did not return a call seeking comment. **(Tim Redmond)**

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BY REBECCA BOWE
rebecca@sfbg.com

NEWS The first week in April was a rough time for Connie Salguero. The Filipina nursing assistant, who says she would've been eligible to retire in two years, reported to her shift at the University of California San Francisco medical center at Mt. Zion on April 1 — and was told she was laid off. Two days after that, she was forced out of her home through an eviction, but fortuitously met an elderly Filipina woman who said Salguero could stay with her until she gets back on her feet.

"This manager said to me, Connie, come here, let's talk," and delivered the bad news, Salguero recounted, getting a little misty-eyed. Two other Filipina hospital assistants in her unit met with the same fate that day, she said.

"I'm trying to find a job," Salguero said. "It's very hard. But I will survive." She projected a sense of resolve despite the whirlwind of sudden stress, which seemed fitting for someone whose job entailed feeding, bathing, and assisting up to ten bedridden patients at a time, many of them suffering from cancer.

Salguero said management told her the layoffs were necessary because of the most recent wave of federal budget cuts. But Cristal Java, lead organizer for the UC patient care technical workers' union, AFSCME 3299, interjected during an interview with the Bay Guardian to refute that explanation, calling it "total crap. They don't want to tell workers the truth," Java said, "which is that the hospitals are extremely profitable."

UCSF ELIMINATES 300 POSITIONS

Salguero is one of about 25 UCSF certified nursing assistants whose recent layoffs prompted AFSCME to register a formal complaint with the Public Employee Relations Board, an agency that mediates labor disputes. The layoffs hit in March and early April as part of a raft of cutbacks that eliminated a total of 300 full-time-equivalent positions. Some of those positions were unfilled while other staffers were reassigned elsewhere or had their hours cut; a total of 75 individuals were laid off.

The cuts prompted union representatives to organize a protest at UCSF's Parnassus Campus April 4, with San Francisco Sup. John Avalos and California Sen. Leland Yee turning out in support of the workers. Salguero was there too, waving a sign, and she wound up telling her story for an international broadcast by a Filipino news station. Things

Care clash

UC hospital workers allege unsafe working conditions

took a dramatic turn when police arrived on the scene, and Union President Kathryn Lybarger and some others were escorted off the premises in handcuffs.

Asked to explain the rationale behind the layoffs, UCSF spokesperson Karin Rush-Monroe responded, "We evaluated the impact of the Affordable Care Act, expected reductions in Medicare, MediCal and private insurance reimbursements," as well as employee benefits and rising costs in drugs and medical supplies, and ultimately decided on a 4 percent labor budget cut. "We must make a 'course correction' if we are to maintain our resources to care for our patients," Rush-Monroe said.

But the staffing cuts hit just weeks after AFSCME published a blistering report, titled "A Question of Priorities," charging that UC has prioritized profit margins at its medical centers since 2009 while needlessly eliminating frontline staff positions, all to the detriment of patient care.

"It feels very much like they're chasing down the Wall Street model of business," Randall Johnson, an MRI technologist at UCSF Parnassus Campus who is active with Local 3299, told the Guardian. "We're pressed to move faster and faster and faster. It's more about profit than it is about patient care."

Steve Montiel, spokesperson for the UC Office of the President, told us that UCSF is "consistently ranked as one of the top hospitals in the country by U.S. News and World Report," and pointed out that the AFSCME report coincided with an ongoing contract dispute concerning patient care technical workers, which may lead to a strike authorization in the next few weeks.

DANGEROUSLY LOW STAFFING LEVELS?

Billed as a "whistleblower report," AFSCME's 40-page publication portrays an internal environment throughout UC medical centers in which staffers — particularly frontline

workers — are exhausted, overburdened, and dangerously likely to make mistakes.

Peppered with anecdotal horror stories describing things like dried blood observed on operating room tables at facilities where custodial staffing was cut to a bare minimum, or an incident in which a mentally altered patient was found standing on a window sill at a medical facility where harrowed nursing assistants' attention was divided too many ways, the report portrays an unsafe environment that seems out of sync with the system's reportedly healthy earnings derived from patient care.

"Bring it up

at bargaining, and you get told to kick rocks," said union spokesperson Todd Stenhouse. AFSCME has called upon state agencies and lawmakers to investigate UC policies on "cutting costs, reducing staff, and maximizing revenue."

"We've been getting lots of reports about short staffing, and no coverage for breaks," said Tim Thrush, a diagnostic sonographer who works with patients experiencing complications in pregnancy, and has worked at UCSF for years. "If you get a break or a lunch, it seems to be rare — even though it's state law." Thrush added. "It looks to us ... that UC's response to us raising concerns ... is to say, OK well then let's

make it worse. Let's lay off a whole bunch of people.

"It's been very disappointing," he said, "and it's getting to be kind of scary."

The report emphasizes California Department of Public Health findings of violations relating to bedsores from 2008 to 2012. The sores can occur if a patient stays in one position for too long, causing reduced blood flow and damage to skin tissue, and have been linked to infection.

Among those affected by the layoffs were "lift and turn team" members, including care workers tasked with turning immobilized patients to prevent bedsores.

Ironically, Rush-Monroe, the UCSF spokesperson, noted in response to a Guardian query that a \$300,000 "incentive pay" bonus CEO Mark Laret received in 2011 was based on multiple "clinical improvement goals" that had to be satisfied in order to qualify for the 2011 compensation increase. One of these targets was a reduction in the number of hospital-acquired bedsores.

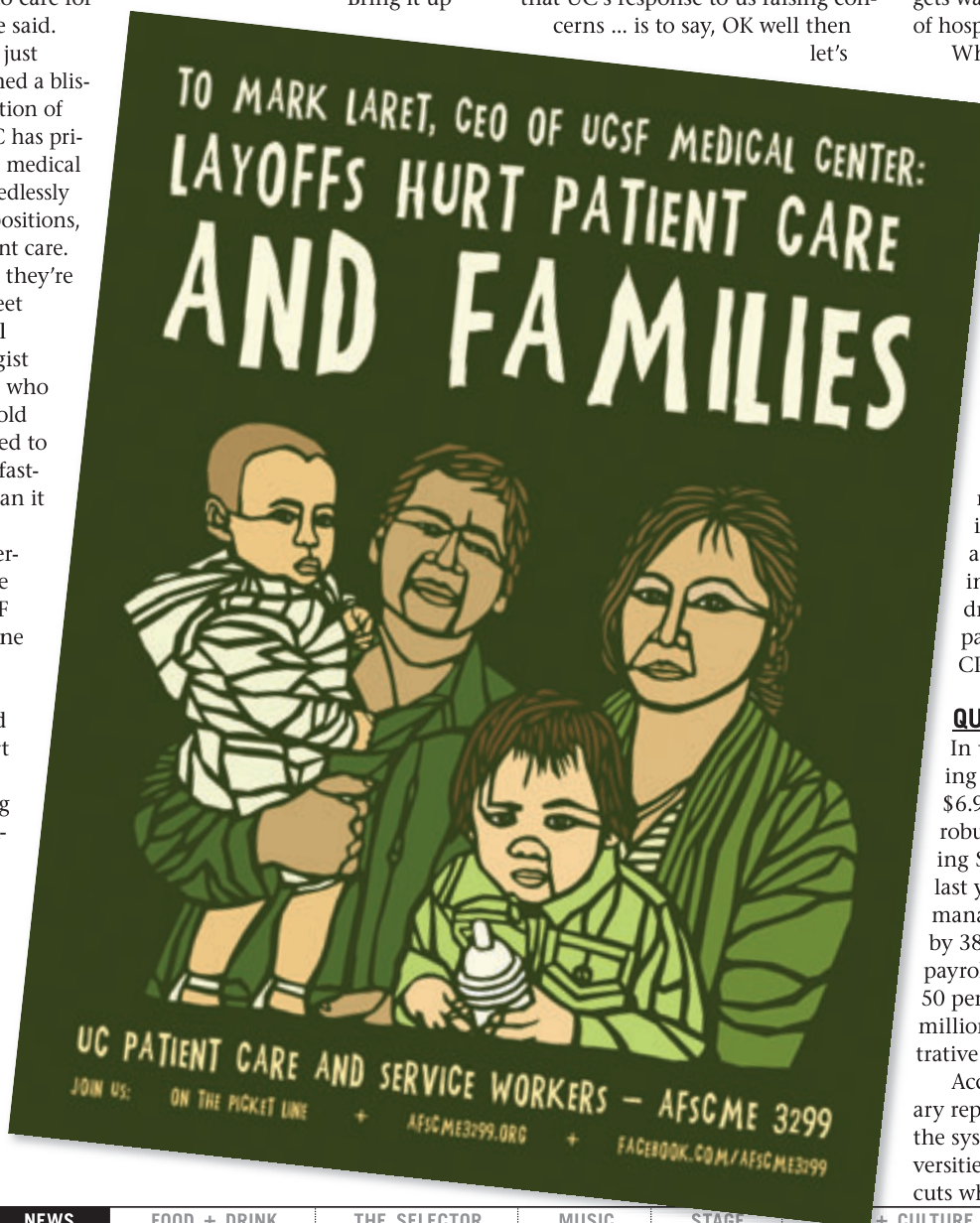
While the union report points to rising instances of bedsores, and the UCSF administration claims they were reduced to the extent that the CEO was monetarily rewarded for the accomplishment, a quick look at scores on hospital ranking website California Hospital Compare showed that pressure sore rankings at UCSF are almost exactly even with the statewide average.

Meanwhile, hospital rankings of patient safety indicators on Health Grades, an online consumer ranking website, didn't reflect any dramatic differences between patient safety scores at UCSF, CPMC or Kaiser Permanente.

QUESTIONS RAISED

In the midst of these staffing cuts, AFSCME charges, the \$6.9 billion system has enjoyed robust finances, with UCSF earning \$100 million in net revenue last year. Between 2009 to 2012, management positions increased by 38 percent system-wide, while payroll costs for managers grew by 50 percent, with an additional \$100 million a year allocated to administrative staffing.

According to a 2013-14 budgetary report prepared at the UC level, the system's network of public universities have suffered deep financial cuts while its five medical centers



“have continued to flourish and grow,” and “enjoy robust earnings.”

A revenue breakdown in the UC budget report shows that 62 percent of medical center earnings system-wide were derived from private health care plan reimbursements, while about a third came from Medicare and MediCal, funded by the federal and state government.

Meanwhile, ASCFME’s report has raised eyebrows in the California Senate. Sen. Ed Hernandez, who represents part of Los Angeles County and chairs the Senate Health Committee, “has expressed an interest in looking at it further,” according to committee consultant Vincent Marchand. “We may decide to call a hearing” sometime in May to see if further action is warranted, he added.

Sen. Yee lambasted the UC system for what he called “blatant disregard for the working staff.” Yee said the layoffs raised concerns about the quality of patient care, saying, “How do you lay off 300 individuals and think that it’s not going to compromise patient care?”

Yee added that he thought the UC budget ought to be scrutinized when it goes before the Senate. “Although the Constitution gives

the UCs of California tremendous autonomy via the Board of Regents, ultimately we in the Legislature still allocate dollars ... so there is a legislative and moral responsibility that we need to exercise,” he said. “Are the dollars within UC being used appropriately to take care of patients and in ensuring their safety?”

CONSTRUCTION, COMPENSATION AND VIPs

In early 2015, UCSF will open its new Mission Bay complex, a 289-bed facility featuring a children’s hospital with an urgent/emergency care unit and an adult care unit for cancer patients. The estimated price tag for the project is about \$1.5 billion, and construction costs associated the project were referenced in an Oct. 12 letter Laret issued to hospital staff announcing the pending staffing cuts.

Thrush questions decisions made at the highest administrative levels. Laret is “eliminating 300 jobs, and we’re opening a new facility, and he’s getting a \$300,000 bonus,” he said. “Why is he getting a huge bonus if we’re having to lay off so much staff?”

With a total compensation of

around \$1.2 million in 2011, Laret’s salary seems excessive in comparison with that of frontline workers — and it is. At the same time, it seems to be within the realm of a CEO of a major medical facility, a quick Internet search reveals.

“WHEN YOU SEE PATIENTS YOU SHOULD SEE DOLLAR SIGNS.”

COMMENT ATTRIBUTED TO UCSF CEO MARK LARET

ACSFME’s report targets Laret specifically, saying he repeatedly emphasized to hospital staff, “When you see patients, you should see dollar signs.” Johnson, the MRI technician, told the Guardian he heard Laret make this statement years ago, when he first came on as CEO. “I know that some physicians were

outraged by it,” he said. “I heard that the physicians told him to stop, and he stopped saying it.” UCSF did not respond to Guardian requests for a comment on this allegation.

The report also focuses on a practice of so-called “VIPs” — patients connected with the UC Regents or other influential persons — receiving preferential care. “I got called in on a Sunday to take care of a celebrity, because they had a headache,” said Johnson. “I’ve seen patients have to be on hold so we can scan the [VIPs]. They definitely get preference. I’ve been told, if one of those VIPs comes in, we have to get them on the scanner.” UCSF didn’t respond to Guardian questions concerning VIP patient treatment, either.

LABOR DISPUTE

Montiel, the media relations director for the UC system, responded to a Guardian query with a wholesale rejection of the detailed 40-page report, without directly addressing any of the allegations. Instead, he said the whole controversy arose from a labor rift over pension reform.

“These claims by AFSCME coincide with a bargaining impasse, and

the scheduling of a strike vote by its patient care technical workers,” Montiel wrote in an email. “Quality of care is not the issue. The real issue is pension reform. AFSCME has resisted pension reforms that eight unions representing 14 other UC bargaining units have agreed to. The reforms also apply to UC faculty and staff not in unions.”

AFSCME recently announced that its membership would begin voting on April 30 over whether to authorize a strike, following months of stalled negotiations over a contract that expired last September. Stenhouse, the union spokesperson, called it “the impasse of impasses” yet suggested to the Guardian that the strike authorization vote was a side issue from the concerns raised in the whistleblower report. The workers are there to “provide patient care,” he told the Guardian. “They’re not making Buicks.”

“This report is about something much bigger than our members’ livelihoods,” Lybarger stated when the report was released. “It’s about whether the UC is prioritizing quality care for the millions of Californians who put their lives in our hands.” SFBG

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NEWS

CAL STUDENT PRESIDENT CONNOR LANDGRAF, SHOWN HERE ON A FREE TRIP TO ISRAEL LAST YEAR, WILL DECIDE THE BILL'S FATE.



Cal on Palestine

UC Berkeley Student Senate passes divestment measure, but pro-Israel opponents pushing hard for veto

BY AVI ASHER-SCHAPIRO
news@sfbg.com

NEWS The UC Berkeley Student Senate has passed a bill that calls upon the university to withdraw nearly \$12 million in investments from corporations that do business in the Palestinian West Bank, including Caterpillar, Cement Roadstone Holdings, and Hewlett Packard Company. The bill, SB 160, passed at 5am April 18 by a slim 11-9 margin after 10 hours of emotional debate.

When the final vote count was announced, some students cheered and others broke down in tears. While the measure is largely symbolic and unlikely to change university policy, Israel's biggest supporters take such divestment votes very seriously and they were actively trying to influence the outcome of this measure.

The fate of the bill is now in the hands of student President Connor Landgraf, a senior bioengineering major who promised student leaders during his campaign that he would not veto any divestment measure. But now, with the bill sitting on his desk, Landgraf is waffling and supporters of the measure say that may be partially because a pro-Israel group appears to have sponsored his trip to Israel last year.

"During my campaign I did say I wouldn't veto, but now I have different responsibilities," Landgraf told the Bay Guardian. Since Thursday's vote, Landgraf said his phone has been ringing off the hook. "I've received literally hundreds of emails, and I'm under a lot of pressure."

Although ASUC does not exercise any formal control over the school finances, UC student politics have increasingly become a symbolic battleground for a larger debate over the Israel's human rights record.

Student Senator George Kadifa, who authored the bill, is hopeful that

other campuses will follow Berkeley's lead: "I'd like to appeal directly to other students governments that have Palestinian communities on campus," he told the Guardian. "If any other students were found to have their houses demolished, or were forced to go through checkpoints to visit their families, would we be silent about that?"

The three companies targeted by Kadifa's bill are involved in providing materials used to construct Israeli settlements, equipping West Bank checkpoints, and manufacturing bulldozers used to demolish Palestinian homes. Daniel Aranki, a Palestinian computer science graduate student, explained that Palestinian students on campus view the university's investments in these companies as a personal affront: "It's my money I pay to the university, and it's invested in human rights violations, against my own family and people that I grew up with," he told the Guardian.

The divestment vote at Berkeley is part of a larger push on UC campuses to highlight Israel's human rights record. Over the last year alone, UC Irvine, San Diego, Santa Barbara, and Riverside have all considered various divestment proposals. In response, national pro-Israel organizations are pushing back and directly urging campus leaders to counter the divestment movement.

In 2010, when the ASUC passed a similar divestment measure, the San Francisco-based Israeli console Akiva Tor reached out to then-President Will Smelko and convinced him to exercise his veto. "He said this is not right, this is morally wrong, and he explained to me why it was wrong," Smelko recalls.

Opponents consider divestment a divisive and counterproductive strategy that unfairly singles out Israel for criticism, and divestment on campus has emerged as a major front in the national debate over Israel.

Speaking at the 2010 annual policy conference of the American-Israeli Public Affairs Committee, Leadership Development Director Jonathan Kessler vowed to nip the divestment movement in the bud: "How are we going to beat back the anti-Israel divestment resolution at Berkeley? We're going to make sure that pro-Israel students take over the student government and reverse the vote. This is how AIPAC operates in our nation's capital. This is how AIPAC must operate on our nation's campuses."

Leading up to last week's vote, pro-Israel organizations moved to build on campus opposition to divestment. AIPAC flew out student senator and divestment opponent Mihir Deo to its annual policy conference in February.

"Divestment is very extreme, it's equating Israel with Sudan and South Africa," Deo told the Guardian following the vote. "The Jewish community is pretty hurt over this." Deo clarified that his experience at the AIPAC conference did not motivate him to vote against divestment. But he does think that Landgraf should exercise his veto.

Landgraf's change of thinking may have also been influenced by a brief trip he took to Israel in January 2012 with Project Interchange. The project, founded by the American Jewish Committee (AJC), sends up-and-coming student leaders to Israel. The trips are free and intended to allow participants to "experience Israeli society, connect with their Israeli counterparts, and learn about Israel's extensive contributions in their field."

Despite photos of Landgraf on the organization's Facebook page, the student body president would not confirm that he participated in the trip, calling it a "personal matter." But since the passage of the divestment bill, the AJC's Israel Action Network issued action alert calling on Landgraf to veto the bill. **SFBG**

Check, please

Top SF restaurants facing exposure over health surcharge

BY STEVEN T. JONES
steve@sfbg.com

NEWS San Francisco restaurants that have been cheating their customers and employees — charging diners for city-required healthcare coverage that they aren't fully providing to workers — will finally be exposed in the coming weeks, with some notable names in foodie circles among the likely culprits.

City Attorney Dennis Herrera is working on settlements with dozens of restaurants that responded to his investigation and partial amnesty offer, which had an April 10 deadline. His effort augments the complaint-driven enforcement actions by the city's Office of Labor Standards Enforcement, which has collected millions of dollars for thousands of employees of negligent local businesses in recent years.

At issue is the Healthcare Security Ordinance, the landmark 2008 law authored by then-Sup. Tom Ammiano that requires San Francisco businesses to provide a minimal level of healthcare benefits to their workers. Businesses are also required to report spending and surcharge figures to the OLSE annually, with the next report due April 30.

Last year's data show celebrity chef Michael Mina's Mina Group LLC — which includes the restaurants Michael Mina, RN74, Bourbon Steak, and Clock Bar — to be the top violator, collecting \$539,806 in surcharges from customers and spending just \$211,809 on employee healthcare.

Herrera used that list to ask more than 70 businesses to show they are in compliance with the law or reach punitive fines or criminal charges later, and Herrera told us he received 60 responses and had his inquiry snubbed by fewer than a dozen.

"It's too early to talk about how large a recovery we'll be getting for workers, but I'm pleased with the response rate," Herrera told us. He refused to estimate how many of the respondents were found to be in violation, but in an April 11 message to reporters covering the issue, his spokesperson Matt Dorsey wrote, "Based on our investigation so far,

we anticipate that the majority of these establishments will be required to pay money to compensate their workers."

WHAT THE FIGURES SHOW

The Guardian contacted many of the restaurants that topped the OLSE list. Some wouldn't respond, some said they've changed their policies since the controversy erupted, and some wouldn't talk until after a settlement is announced — including the Mina Group. That seems to indicate they're about to pay for past violations.

Nicole Kraft, who handles public relations for the Mina Group, responded to Guardian inquiries by writing, "I wanted to let you know that Mina Group will soon be releasing a joint statement with the City Attorney's office, which should answer many of your questions. We'll be sure to send it your way ASAP."

Sources in the City Attorney's Office say settlements with as many as 10 restaurants that admit clear violations of the HCSO could be announced in the next week or two, while another 10 or so have provided data showing they are not in violation. The rest are more complicated and could take weeks or months of investigations, which are being led by Deputy City Attorney Sarah Eisenberg.

"There are going to be some that are given a clean bill of health," Herrera told us. Herrera also told us that his investigation is just getting started and that it will look at businesses that haven't made required annual reports to the OLSE. "When we get to a place where we're announcing settlements, we'll have more to say," he said when asked for details and

dimensions of his investigation.

Golden Gate Restaurant Association Executive Director Rob Black has maintained that the OLSE figures don't accurately reflect whether businesses are in compliance because the reporting requirements are confusing. GGRA held a compliance workshop on April 17, and Black told us about 40 restaurants attended.

"It was very informative and we got really good feedback from the restaurants," Black told us. "We had people saying, 'knowing what I know now, we should redo my 2011 form because I did it wrong.'"

Black was initially critical of Herrera's focus on the restaurant industry, but told us last week, "He made a commitment that the process would be efficient and fair, and he's lived up to that so far....I still believe that the majority [of violators] didn't have a mal-intent...Many people on the list that was reported have done nothing wrong."

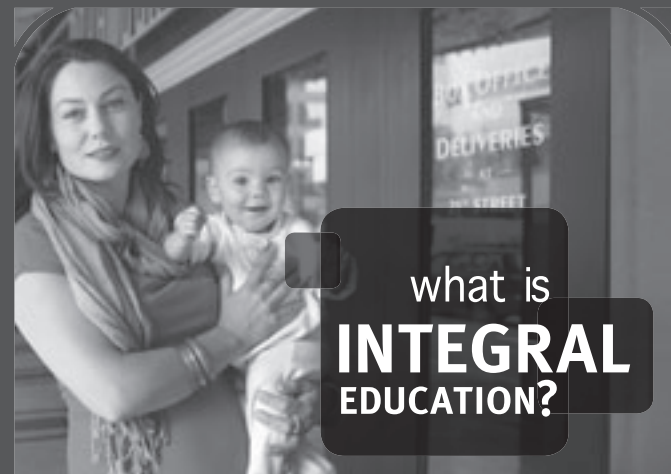
Cheesecake Factory — which was seventh on last year's OLSE list, allegedly taking in \$159,242 more in surcharges than it spent on employee health care — insists that it is in compliance and expects the City

CONTINUES ON
PAGE 16

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CITY ATTORNEY DENNIS HERRERA IS TARGETING RESTAURANTS THAT CHEAT THEIR CUSTOMERS AND EMPLOYEES. SF EXAMINER
FILE PHOTO BY CINDY CHEW



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Thursday, May 2
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Thursday, May 2
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CLINICAL PSYCHOLOGY

Thursday, May 2
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NEWS

CONT>>

Attorney's Office to confirm that.

"We believe the City Attorney's initial review was erroneous," Richard J. Frings, the company's vice president of compensation and benefits, told us. "We are in full compliance with HCSO. Our health-care costs in San Francisco have far exceeded the surcharge that we have collected. Once the City Attorney's office has an opportunity to review our filings, we believe this matter will be closed without any further action." He refused to provide figures to support the assertions.

THE HSA PROBLEM

Most of the restaurants that have been accused of stiffing employees use health savings accounts, which health officials say is a far worse option than private health insurance or the city's Healthy San Francisco plan, which was created in conjunction with HCSO. Federal law bars cities from prescribing how health benefits are delivered.

San Francisco's restaurant industry has always been hostile to the HCSO's employer mandate, with the GGRA unsuccessfully challenging the law all the way to the US Supreme Court. Controversy then erupted in 2011 with revelations (first in the Wall Street Journal, followed up by local media outlets) that some of the city's most high-profile restaurants were shirking their responsibilities even as they charged diners 3 percent to 5 percent surcharges, sometimes essentially pocketing that money at the end of each year.

That verges on consumer fraud, but District Attorney George Gascon has refused to investigate, telling the Guardian and other papers that he was deferring to the OLSE and the City Attorney's Office.

In 2011, a progressive-led majority on the Board of Supervisors passed legislation authored by Sup. David Campos to require that businesses keep the money they are required to spend on employee healthcare — which is currently \$2.33 per employee-hour for large companies or \$1.55 per employee-hours for businesses with less than 100 employees — for employees to use as needed.

But under aggressive lobbying by the GGRA and San Francisco Chamber of Commerce — which asserted the right of business owners to raid these funds, calling the set-aside a multi-million-dollar annual loss to the local economy — Mayor Ed Lee vetoed the measure. He later signed watered-down legislation requiring the money be set aside for two years, setting standards for letting employees know

how to access the funds, and explicitly calling for all customer surcharges to remain in escrow accounts.

The OLSE, which also monitors compliance with the city's paid sick leave and minimum wage laws, can only investigate businesses when an employee files a complaint. But then complaints trigger investigations that cover all of a given business's employees, who are often compensated for past violations. To file a complaint, just write hcsosf@sfgov.org or call (415) 554-7892.

OLSE figures show the agency has investigated more than 100 complaints since 2008, resulting in \$8.1 million in health care benefits provided to more than 6,400 employees and \$244,000 in penalties paid to the city. Herrera's office also reached a \$320,000 settlement with the owners of Patxi's Chicago Pizza in January, just before announcing his broader investigation.

"The vast majority of San Francisco employers have complied with their obligation to make health care expenditures pursuant to the HCSO," OLSE Manager Donna Levitt told the Guardian. "With respect to the minority of businesses who fail to meet their obligations, the OLSE works tirelessly to ensure that workers receive the benefits to which they are entitled and that all businesses compete on a level playing field."

Among the restaurants near the top of the OLSE list that did not respond to the Guardian inquiries are Squat & Gobble, Wayfare Tavern, and Trinity Building Services.

"We are actually in complete compliance," Larry Bouchard, manager of One Market restaurant, told us, explaining its inclusion on the OLSE list by saying, "It's my understanding that we reported the wrong information." He said the restaurant uses health savings accounts, but that they are widely used by employees, who get their expenditures repaid within three weeks.

Scott Carr, general manager of Boulevard — who sources say was one of the first restaurants to use the healthcare surcharges on customer bills, and whose parent company, Reroute LLC, was fifth on the OLSE list, underspending by \$169,777 — told us the figures didn't fully reflect the company's spending on employee health care.

He wouldn't say whether the company will be settling with Herrera for any past violations, but he did say that the restaurants decided to abandon health savings accounts in favor of health insurance policies for employees starting on Jan. 1. As he told us, "We feel we've made a positive step." **SFBG**

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WELL, HELLO: SUNNY SIDE UP AND CURED COD CRUDO TAPAS, ENGINE CO #5 COCKTAIL, AND BAR 5 AT COQUETA

GUARDIAN PHOTOS BY CRYSTAL SYKES

BY CRYSTAL SYKES
culture@sfbg.com

DINING When you name your restaurant Coqueta, Spanish for “flirt,” you’re really putting it all out there in terms of food and atmosphere — playful yet unwavering, open but with a hint of mystery, and definitely attentive. After visiting Coqueta during its opening week, I’m confident celebrity chef Michael Chiarello’s new venture will score.

Opened April 13th, Coqueta is seductive on every level. Located on Pier 5, the restaurant is intimate: 60 leather seats in the buzzing main room, wooden tables, stone walls, flickering candles. Nearly every seat has a view of the kitchen — nothing to hide here. On the left side of the restaurant is Bar 5, a glass-enclosed terrace that seats an additional 30 people in rows of long, wooden, family-style tables.

Chiarello’s garnered an exciting following from his days running Napa’s Tra Vigne restaurant and stints on TV, so it was no surprise that there was a wait to get seated. Just a 15-minute delay past our reservation time, though — my friend and I were kindly invited by staff onto the terrace for a drink. (In fact service all round was abundantly attentive; I was even lead to the restroom.)

Immediately, the drink menu swept me off my feet. Created by bar director Joe Cleveland, it ranges from modern classics to San Francisco-inspired creations, solid Spanish gin and tonics to sherry cocktails (all \$9–\$14 each), plus pitchers of sangria and other

Coquettish

Spanish party classics for groups. My friend started out the evening with the El Cazador, a bright sherry cocktail with lime, honey, and Campari. My first choice was the San Francisco-inspired Engine Co #5, a bourbon drink with tobacco-infused cream sherry, lemon, and zurracapote (red wine mixed with fruit, sangria-like but steeped for several days). By the time our drinks were finished, we were seated.

The menu consists of lovely, rustic-looking tapas-sized dishes (\$9–\$14 each), both hot and cold, along with cheese plates, bite-sized skewers, cured meats, mini open-faced sandwiches, and larger family style dishes. After being offered some sparkling water in beautiful hammered brass tumblers, we decided to start our night with a couple of bite-sized skewers, Chiarello’s light-hearted take on Basque-country pintxos, at \$2.50 each. Quail egg with mustard seed and serrano? Why not. Jamon serrano with manchego cheese and apricot? Oh, I couldn’t possibly. Chorizo with artichokes and peppers? Two, please. All tiny bits of deliciousness. Enamored, we ended up ordering two more, the baby beets with spring onions and citrus fruit with more spicy chorizo.

Narrowing down our main dishes was a challenge. We settled on four plates: three hot tapas and one cold one. We first dug into the cold tapa, a cured cod crudo with tomato fresco, hearts of

palm, arugula, and citrus dressing. It was a refreshing way to begin our foray. Our next dish was Gambas de Negro, whole prawns grilled with chili and black garlic. The most savory and comforting dish, though, was a sunny side up egg presented with shrimp, crispy potatoes, and a chorizo dressing. Finally came the “Tattas” Bravas, a spin on tater tots — and that classic Spanish bar standard, patatas bravas — with an array of jamon and potato nuggets served with salsa and aioli. Those popped right into our mouths.

While eating, we also ordered a couple tequila drinks. The first was the Castro, a unique tippie consisting of tequila blanco, fruity curaçao liqueur, pepper and lime. The second was The Sun Never Sets, creamy and scrumptious with tequila anejo, Licor 43, lime, fresh pineapple juice, and pineapple espuma brulee. As he made it, Cleveland told me this was his personal favorite.

Although we passed on the desserts, two of them were generously given to us by a guest at the next table — was this flirting? We were definitely beguiled by the sangria pop-rocksicles, tasty and mischievous adult treats, and the cool berry gazpacho, which floated us into the night.

I left the restaurant nearly vowing to Chiarello, who introduced himself to our table (there’s that attentiveness again), that I would return. I probably should have teased it out a little. **SFBG**

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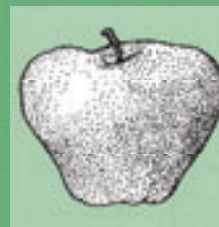


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FRIDAY 4/26

ROBOT CHICKEN

Marking the end of the special exhibit *Between Frames: The Magic Behind Stop Motion Animation*, the comedic geniuses behind the hit Adult Swim TV show *Robot Chicken* — Stoopid Buddy Stoodios — are coming to the city this weekend for several special events celebrating their craft. Join Seth Green, Matthew Senreich, John Harvatine IV, Eric Towner, and Alex Kamen on Friday night for an after-hours museum party featuring food, drinks, an audience Q&A, and screenings of behind-the-scenes footage. Then on Saturday there's a special animation workshop followed by a panel discussion taking a closer look at the hilarious TV show. (Sean McCourt)

Fri/26, 7pm; Sat/27, 10am and 2pm, \$8-\$60

Walt Disney Family Museum
104 Montgomery, SF
(415) 345-6800
www.waltdisney.org

FRIDAY 4/26

SAN FRANCISCO GLOBAL VIETNAMESE FILM FESTIVAL

A three-day celebration of films from Vietnam (as well as Cambodia, Canada, France, Japan, the Czech Republic, and the United States), the San Francisco Global Vietnamese Film Festival offers up both narratives and documentaries, as well as experimental works. Highlights include screenings of Oscar nominee Tran Anh Hung's dreamy 2010 adaptation of Haruki Murakami's novel *Norwegian Wood* — as well as Duc Nguyen's brand-new doc about Vietnamese refugees, *Stateless*, and a shorts program comprised of Yxine Film Festival standouts. (Cheryl Eddy)

Opening gala tonight, 7:30pm, \$10

Artists' Television Access
992 Valencia, SF

Festival screenings Sat/27-Sun/28, 2:30pm-midnight, \$10

Roxie Theater
3117 16th St, SF
sfgyff.wordpress.com

ROBOT CHICKEN FRIDAY/26



SAN FRANCISCO GLOBAL VIETNAMESE FILM FESTIVAL FRIDAY/26

FRIDAY 4/26

"SF CHORAL SOCIETY AND VOLTI PRESENT BATTLE HYMNS"

Making Love may be a more common theme for dance than Making War. This did not stop



Philadelphia-based choreographer Leah Stein, whose small company dances big and not just on stage, and collaborating composer David Lang. Stein has created a reputation for site-specific, improv-inspired choreography combined with an uncommonly sophisticated musicality. Lang based

his choral work, *Battle Hymn*, on texts from the Civil War. Together they have created a meditation on a topic that, unfortunately, is as timely as ever. Stein's dancers and 150 singers — including SF music group Volti, San Francisco Choral Society vocalists, and the Piedmont East Bay Children's Choir — will perform along with the percussion score conducted by Robert Geary. (Rita Felciano)

Fri/26, 8pm; Sat/27, 3 and 8pm; Sun/28, 3pm, \$30-\$50

Kezar Pavilion
755 Stanyon, SF
(415) 392-4400
www.cityboxoffice.com

SATURDAY 4/27

"FORTUNA PAPER MOON"

In art, process can be everything. In the case of Jovi Schnell, the colorful and lively works that seem to borrow from folk art, celestial imagery, and mechanical ideas speak for themselves, but the story of their creation embeds them with particular meaning — or rather, an intriguing lack of meaning. In paintings such as *Honeycomb Hideaway*, repeated rolling of dice determined the order of colors and the pattern that comprises the piece (which is no pattern at all). Schnell has invented a language in paint, collage, and sculpture that is whimsical, energetic, and overall, fascinating. The "Fortuna Paper Moon" exhibition is on view at Gregory Lind Gallery until June 1. (Laura Kerry)

Through June 1
4pm, free
Gregory Lind Gallery
49 Geary, SF
(415) 296-9661
www.gregorylindgallery.com



SATURDAY 4/27

QUEEN'S DAY

You love excessive drinking in the street and the color orange, right? (Don't lie SF, I've seen many a fake tan Bay to Breakdown.) A celebration for the Queen of the Netherlands' birthday in SF goes down in the park this year and will feature Dutch cheese and DJs, a beer garden, and family activities, sponsored by the Consulate General of the Netherlands. Head up the road to the de Young afterward for even more Dutch madness: more DJs and a 7pm lecture on the country's royal family that you won't remember the next day if you're celebrating in the traditional manner. (Caitlin Donohue)

Noon-5pm, free
Murphy Windmill
Lincoln Way and Great Highway, Golden Gate Park, SF
www.sfdutch.com



SATURDAY 4/27

"NIGHT LIGHT: MULTIMEDIA GARDEN PARTY"

Disco dancing about diasporas, an opera in shadow, moving crystals, nude hula hooping, a slowed down wave, and a technological cocoon: these are not club names mentioned by Stefon in *Saturday Night Live*, but some of the art pieces that will be on display at SOMArts' Multimedia Garden Party. With more than 50 artists displaying their music, dance, video installations, sculptures, and art in various other mediums, the night promises to be overwhelmingly spectacular. While art is often confined to the quiet and clean spaces of museums and galleries, tonight it participates in a party. SOMArts offers a chance to participate with it. (Kerry)

8pm, \$12
SOMArts
934 Brannan, SF
(415) 863-1414
www.somarts.org

SATURDAY 4/27

MEN IN SUITS

Long before computer graphics became all the rage in Hollywood, a special breed of actors and special effects magicians worked together to bring a vast array of wild monsters, creatures, beasts and more to life on the big screen, entertaining (and scaring) generations of movie-goers. Take a look back at that golden age of film making tonight at a screening of *Men In Suits*, a new documentary about the people who played monsters in the movies, ranging from the *Creature From The Black Lagoon* to *Predator*. Writer-director Frank Woodward will be on hand for a discussion, along with special displays, prizes, and a second flick, 1955's *Revenge of the Creature*. (McCourt)

7pm, \$12-\$15
Historic Bal Theater
14808 East 14th St., San Leandro
www.bayareafilmevents.com



SUNDAY 4/28

HOW WEIRD

Do we love New Orleans so because it reflects a more diverse, wilder, woolier, earlier version of our fair city? Play out your Nola dreams with lunch at the gorgeous SF Jazz Center's Big Easy-inspired restaurant South, and then head to the 14th year of the How Weird street fair in your best freak flag. Per usual, a sizable portion of SoMa will be blocked off and filled with wacky vendors, art, and 10 stages of music — mainly EDM, but with this year's "Weirdi Gras" theme, five marching bands will be strutting the streets to syn-copate your Sunday. (Donohue) Noon-8pm, \$10 suggested donation Howard and Second St., SF www.howweird.org

SUNDAY 4/28

CAVE SINGERS

At first listen, the Cave Singers' music inhabits a place directly related to rotting porches on the edges of mountainous forests. They play folk. Spend a little more time with them, though, and it starts to make sense that their favorite bands are the Replacements, the Pixies, and Fleetwood Mac. Pete Quirk's singing, a bit raspy and raw, recalls other genres that typically involve more yelping and distortion (he was previously a part of a Seattle

post-punk band); the compositions have a little too much edge to be played from a porch in the mountains. Yes, it's folk that they'll play at Great American Music Hall, but it's the Cave Singers' version of it. (Kerry) With Bleeding Rainbow 8pm, \$16 Great American Music Hall 859 O'Farrell, SF (415) 885-0750 www.slimspresents.com

SUNDAY 4/28

MARNIE STERN

On the cover of Marnie Stern's new album, *Chronicles of Marnia*, the artist walks on the beach in a summer dress, silhouetted by a setting sun. This would suggest that inside, one would find some sweet, vulnerable melodies in a singer-songwriter style. And that is not completely wrong — her soul-bearing songwriting comes up in some very positive reviews of her four albums — but what



Stern does particularly well, is shred on the electric guitar; her finger tapping post-punk experimental rock sound earned her a spot on many greatest guitarist lists. Stern is the real deal, and you can see her bear shred (and bear her soul) at the Rickshaw Stop tonight. (Kerry) With SISU, E V Kain 8pm, \$12 Rickshaw Stop 155 Fell, SF (415) 861-2011 www.rickshawstop.com



MONDAY 4/29

LA MAR CEBICHERIA PISCO DINNER

Sure, when Peru's Gaston Acurio opened up his first US restaurant here on our waterfront we knew we weren't going to be regulars — that sustainable seafood doesn't come cheap, babe. That being said, there's something about shellfooding out on a special occasion. So we wanted to let you know about this: a four-course dinner, each course paired with a dram of pisco, or a cocktail based off that Peruvian liquor that's been beloved in SF since the days of the Gold Rush. Before



the heavy plates come in, check out the 6pm pisco seminar taught by Manuel Ainzuaín, Alfonso Rouillon, and La Mar bar manager Joselino Solis. (Donohue) Reservations required Open 5:30-9:30pm, \$75/person La Mar Cebichería Peruana Pier 11/2, SF (415) 397-8880 www.lamarsf.com SFBG

The Guardian listings deadline is two weeks prior to our Wednesday publication date. To submit an item for consideration, please include the title of the event, a brief description of the event, date and time, venue name, street address (listing cross streets only isn't sufficient), city, telephone number readers can call for more information, telephone number for media, and admission costs. Send information to Listings, the Guardian, 225 Bush, 17th Flr., SF, CA 94105; or e-mail (paste press release into e-mail body — no attachments, please) to listsings@sfbg.com. Digital photos may be submitted in jpeg format; the image must be at least 240 dpi and four inches by six inches in size. We regret we cannot accept listings over the phone.



"FORTUNA PAPER MOON" SATURDAY/27

HEMLOCK

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WED APR 24
8:30PM \$7 **EDIE SEDGEWICK**
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THU APR 25
8:30PM \$6 **GOODNIGHT, TEXAS**
Papa Bear and the Easy Love, Peachelope

FRI APR 26
9:30PM \$7 Subliminal SF presents:
EIGHT BELLS
(ex-Subarachnoid Space), Amber Asylum, Dead Man

SAT APR 27
9:30PM \$8 **QUI**, Victory & Associates, Minot

SUN APR 28
8:30PM \$7 **COMMISURE**
Carta, Skyscraper Mori

MON APR 29
EARLY 7PM \$5
LATER 9PM FREE **PORCHLIGHT OPEN DOOR**
PUNK ROCK SIDESHOW

TUE APR 30
8:30PM, \$5 **SYNCHRONIZED WATCHES**
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WED MAY 1
9PM FREE **NIKKI'S BIRTHDAY BASH**
w/ Live Hardcore Karaoke by Girl-illa Biscuits, plus DJ xTYWEBBx

THU MAY 2
8:30PM \$7 **CUSTOM KICKS**
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FRI MAY 3
9PM \$15 **GIBBSMO presents: YOUNG FRESH FELLOWS**
Peter Buck, The Chuckleberries

SAT MAY 4
EARLY 5PM \$6 **ELECTRIC JELLYFISH**
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MUSIC



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LIVE SHOTS, SEE
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ALL PHOTOS
BY ERIC LYNCH

Best wishes from Coachella

BY ERIC LYNCH
arts@sfbg.com

MUSIC *Ed. Note — we sent photographer Eric Lynch into the desert wild to capture the modern indie fan in its native environment, the first weekend of Coachella 2013. The following is a showcase of his best shots —*

and his personal takes on the surrounding scenes of sweltering heat and cool indie-rock guitar.

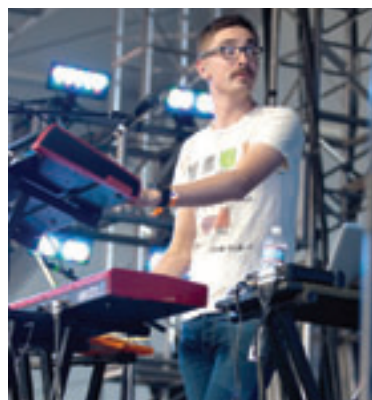
TEGAN AND SARA.



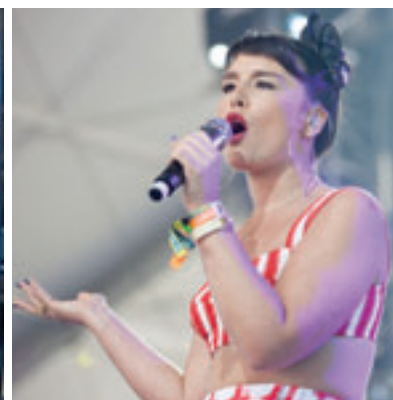
RODRIGUEZ. I TRIED NOT TO GET TOO CLOSE, BUT HIS FEATURES ARE SO AMAZING.



GRIMES HAD A MICROPHONE AND SEVERAL SOUND MODIFIERS, AND THE CROWD WENT CRAZY.



ALT-J HAS KEYBOARDS AND A FANCY MUSTACHE.



JESSIE WARE — I TOOK PHOTOS OF EVERYONE'S FEET AND SHOES. AND SHE HAD THE WORST FEET BY FAR.

JANELLE MONAE WAS A CROWD PLEASE — SHE MOONWALKED WHILE SINGING A JACKSON 5 SONG, AND PUMPED HER PELVIS AT THE CROWD A LOT.



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Hot Chip off the old block

With New Build, AI Doyle pulls back layers from LCD Soundsystem and that other favorable act

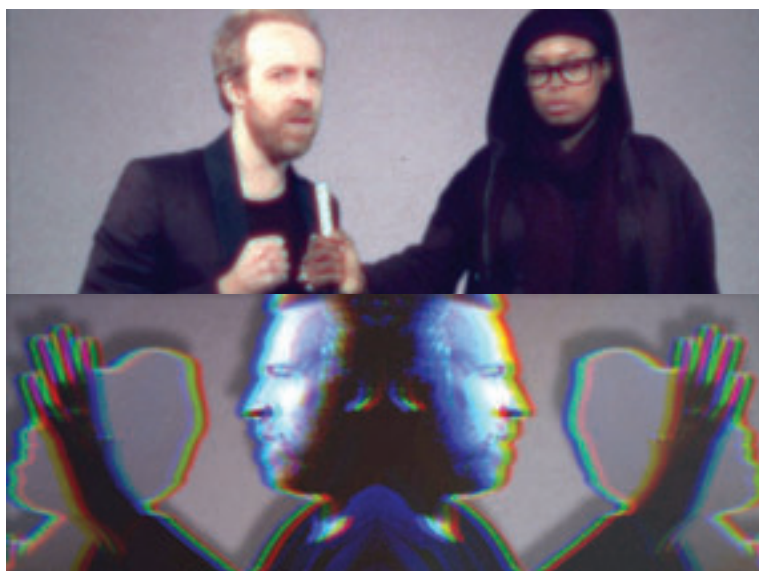
BY RYAN PRENDIVILLE
arts@sfbg.com

MUSIC Bands have hierarchies. James Murphy was essentially LCD Soundsystem, Alexis Taylor and Joe Goddard are Hot Chip. If anyone knows this, it's Al Doyle; the multi-instrumentalist was the guitarist for LCD before it disbanded in 2011, and continues to be a crucial member in Hot Chip.

"Joe and Alexis are a songwriting duo that works extraordinarily well, and no one else has written a song that Hot Chip has played," Doyle said over the phone, on a bus somewhere en route to Palm Springs, getting ready for the first week of Coachella, where the UK group was slotted to play. Other members Felix Martin and Owen Clarke have made musical contributions along with him, but never whole songs. "Recently, we've been collaborating a little more closely, and it might get to the stage where Alexis and Joe feel that they can do a song that I've started or Felix has started, but that hasn't happened so far."

This probably says less about controlling or opposing personalities, as it does the overabundance of ideas currently in Hot Chip. Goddard released a joyously cuddly dance album with Raf Daddy as the 2 Bears, Taylor is collaborating with German producer Justus Köhnke as Fainting By Numbers, and Doyle has his own distinct musical outlet in New Build, a project with Martin. "We were working on a few tracks at the same time the LCD thing was going on. The roots were me and Felix, but working in the studio with our engineer Tom Hopkins just seemed to make sense as he got more involved with the project, so it became the three of us."

New Build's first album, *Yesterday Was Lived and Lost*, pulls back from the densely layered production of Hot Chip's recent albums, for a slightly rawer garage sound that's more characteristic of Doyle's LCD background. But much of the somber and tender emotion that typifies Hot Chip is still there. On "Finding Reasons" Doyle morosely recalls Peter Gabriel over a mechanical drum beat, with recurring apocalyptic apprehension. ("And the news is coming in /



Of another city's sad demise.")

"I was feeling a lot of apathy around at the time I was writing those lyrics," Doyle said. "Syria was on my mind around that time, and even now there's a weariness with that kind of information coming through."

At times, Doyle feels a need to be purposefully obscure as the principal songwriter in New Build. "I probably write a little bit more obliquely, than some of the Hot Chip songs, which are quite intensely personal to Joe and Alexis. When I feel myself getting too personal there's a sense of paralysis. I can't really sort of work like that, and often write a couple of steps removed from the original feeling."

Occasionally things are playful, silly even. Take "The Third One." Built around a "bleepy" piece by producer Hopkins, it's got a bouncy rhythm, and some pointedly Prince-like guitar work by Doyle, as the lyrics get into the logic of fighting Nintendo bosses, who as everyone know always come in threes. "I still enjoy videos games," Doyle said, "It's something me and Felix do and try not to talk about it too much."

Still, Doyle is showing through. He describes "Medication" as a curveball, a "straight-up attempt to write as pop-y song as you kind of could." Over a funky bassline and buoyant beat, the sardonic lyrics recommend simple, chemical solutions to your problems, coming off like a pharmaceutical jingle written by Aldous Huxley. "Retrospectively having looked at that song, there's a lot of mental illness in my family and it's something that I tend to find myself thinking about now and again."

New Build is using gaps in Hot Chip's schedule (and the relative proximity of its equipment) to stage

a West Coast tour. Following the expansive models Doyle is used to, the three members will increase to seven on the road. More expensive, as well, it might mean barely breaking even or going broke, but Doyle prefers the spectacle. "Lots of new bands, you like the music on the record, but then go see them play live and it's a couple of guys with electronics, maybe one of them is playing guitars but doesn't really need to, or playing a bit of completely extraneous percussion. I didn't want it to feel like a tacked on thing, I wanted to feel like an experience."

"We're very lucky to find some amazing musicians. Ben Ubly plays bass guitar, and he is childhood friends with Tom, who was like 'this guy can really play.' And we were like 'Well, how good could he really be?' But then he turns out to be the one of the best musicians we've ever played with. Never been in any bands, literally just a bedroom player. Just stepped up and seems like he's built for it."

With New Build, Doyle has also stepped up and into the front. We'll see how well he's built, having spent over a decade in two international touring bands, and likely picking up a thing or two from Taylor, Goddard, and Murphy. "James was just able to really relax an audience and make them feel appreciated that's just something he has as a person. I'd obviously love to try and emulate that sort of presence. I'm still learning how to do that a little bit."

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RICHIE SPICE



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MUSIC NIGHTLIFE

HIDE YOUR WIFE, HIDE YOUR KIDS:
KALRI\$\$IAN IS BACK.



Return of the mac\$

BY MARKE B.
marke@sfbg.com

SUPER EGO It's been four years since slapstick-nasty, genitally overeager, hilarious/uncomfortable drunk-uncle Bay rap supergroup Kalri\$\$ian (www.kalrissianbaby.com) lubed the underground's earhole with its *Tales from the Velvet Pocket* album. Watch your fuzzy purse, Alternative Universe Beyonce, because the beastly boys (and girl) — MCs Tyrone Shoelaces, Smooth Rick Chosen, Chachi Harlem, and Felix Livinglow, "Scheisty Manager/Ponzi Prince" Bernie Goldstein, producer and person of interest Keylo Venezuela, and sex kitten choreographer Kitty Lamore — are back up from the gutter on a cloud of neon nose candy. New joint *Star Magic* drops this week, with an uncensored reunion show Sat/27 at Supperclub. As always, the beats are primo and the lyrics, well, let's just say they've significantly expanded the possibilities of what can be done with a cold bottle of Colt 45 and a couple crazy straws. Let's let them talk dirty.

SFBG *Where in hell have you been?* **Felix Livinglow** I got sent down for a two stretch, for petty theft, petty larceny, and impersonating Tom Petty. While in prison I discovered religion then promptly lost it again, so I started a prison radio show, powered by a potato and using my toilet bowl as a

transmitter. I figured if you can transmit diseases via toilet bowl, then why not a radio broadcast? **Smooth Rick Chosen** I actually had a camera smuggled in and hooked up to Felix's toilet bowl for one fate-filled day. I caught what Felix was cookin' up and literally saw what came out of his guests. I saw new and expansive universes formed in mere seconds, and was inspired to steal Chachi's motorcycle and drive naked to Cambodia. It was there where Perseus (Rick's penis) and I trained black-jawed cobras for the jungle circus of Gwao Nham Fokkk. I became a legend and emerged from the sacred mist one week ago. I need a shower badly. **Chachi Harlem** With my bike gone, I began walking barefoot across the tundras of time. Vietnam, Thailand, Laos, Fresno. I've been coaching and teaching "abroad" many of my top quality happy ending techniques. Three of them have been outlawed in the Gwang Jhao Province for inciting "Jumanji Balls," a rare and beautiful virus I created in a mushroom dream. You would have never thought how tough this job is but, I've taken a noble position in my life.

Bernie "The Touch" Goldstein With political spending heating up in America thanks to the SuperPAC, Tyrone and myself saw a golden opportunity to quench an unfilled niche in the musical landscape... the political rally backup band. We formed

"Funk Shrugged," a pro-capitalist funk band, and then really exploded with our libertarian acid rock album *Married to Jesus*. Big money, lemme tell yuh! Tyrone and I are currently working on a rap album with evangelist Joel Osteen. Stadium status, baby.

Kitty Lamore With the band in chaos and the drugs running out I turned to a tantric cult to get my fix of good vibes. They kicked me out once they found the amyl nitrates I had stashed to really peak my experience. Luckily, the week before I was spotted by a Broadway talent scout while doing sun salutations and he asked me to star in *Yoga, the Musical* which included my solo debut of "Downward Facing Dog" (a heart wrenching tale with plenty of spirit fingers).

Keylo Venezuela I take a spirit quest to the magic mountains of Peru. This is how the star dream is born and where the power of legend is arrived from.

SFBG *What's so "magic" about Star Magic?*

Smooth Rick Chosen I would relate listening to this album as exactly like the feeling of injecting a four gram LSD-laced speedball into your member, and then having said member pulled through a guided tour of Paisley Park by Prince himself, as he rides atop a golden chariot fueled by volcanic bass and angel dreams. Take off your pants and press play. **Chachi Harlem** This new album

is like a women's inguinal ligament. You know those abdominal creases from the belly button to the yaya? Through this album, KALRI\$\$IAN will caress, lick, and suck that area 'til your jeans cream-through.

Felix Livinglow It kinda has the rush of coke, with the staying power of one of my ecstasy erections and will make you bob your head like an Essex chick.

Bernie "The Touch" Goldstein This album is like the thrill of a short sale mixed with the euphoric release of an Invisible Hand reach-around. **Keylo Venezuela** I need take many soul smokes and spirit spores to make capture the *Star Magic*. These song visions take truth to this and it is able to be imagined when people learn these journeys. With *Velvet Pocket* we seeked to take minds and be open in a smaller way, with *Star Magic* we make minds go expand to outer space with inner touch and feel.

Kitty Lamore It's a Double D of Colombia's finest. **SFBG**

KALRI\$\$IAN *STAR MAGIC* RELEASE PARTY

Sat/27, 10pm, \$15 ("includes CD and STD")

Supperclub
657 Harrison, SF.
www.supperclub.com

More parties of the week, including Kafana Balkan, Night Light, Prosumer, Wild Fire, Shonky, and Dub Gabriel at sfbg.com/noise

MUSIC LISTINGS



ARAABMUZIK PLAYS 1015 FOLSOM FRI/26.

PHOTO BY AKIRA RUIZ

Music listings are compiled by Emily Savage. Since club life is unpredictable, it's a good idea to call ahead or check the venue's website to confirm bookings and hours. Prices are listed when provided to us. Visit www.sfbg.com/venue-guide for venue information. Submit items for the listings at lists@sfbg.com. For further information on how to submit items for the listings, see Picks.

WEDNESDAY 24

ROCK/BLUES/HIP-HOP

Bob vs Guido Johnny Foley's Dueling Pianos. 10pm, free.
Edie Sedgewick, El Elle, All Your Sisters Hemlock Tavern. 8:30pm, \$7.
Flosstradamus, Lil' Texas Regency Ballroom. 8pm, \$22.
Fuzz, Wooden Burial Ground, Spyralz, Man Rickshaw Stop. 8pm, \$10.
Sergeant Garcia Slim's. 8pm, \$25.
Gunshy Johnny Foley's. 10pm, free.
Telekinesis, Mount Moriah, Paparazzi Bottom of the Hill. 9pm, \$10.
Veils Independent. 8pm, \$15.

JAZZ/NEW MUSIC

Big Bones Royal Cuckoo, 3203 Mission, SF; www.royalcuckoo.com. 7:30-10:30pm, free.
Dink Dink Dink, Gaucho, Eric Garland's Jazz Session Amnesia. 7pm, free.
Terry Disley's Mini-Experience Burritt Room, 417 Stockton, SF; www.mystichotel.com. 6-9pm, free.
Lara Downes with Quartet San Francisco Yoshi's SF. 8pm, \$24.
Ricardo Scales Top of the Mark, 999 California, SF; www.topofthemark.com. 6:30pm, \$5.
Craig Ventresco and Meredith Axelrod Cafe Divine, 1600 Stockton, SF; www.cafedivinesf.com. 7-9pm, free.

FOLK/WORLD/COUNTRY

Kitten on the Keys Rite Spot Cafe. 8:30pm.
Timba Dance Party Bissap Baobab, 3372 19th St, SF; www.bissapbaobab.com 10pm, \$5. With DJ Walt Diggz.
Toast Inspectors Plough and Stars. 9pm.

DANCE CLUBS

Bodys Shock, Inhalt, DJ Crackwhore, DJ Unit 77 Elbo Room. 9pm, \$7.
Booty Call Q-Bar, 456 Castro, SF; www.bootycallwednesdays.com. 9pm. Juanita MORE! and Joshua J host this dance party.
Cash IV Gold Double Dutch, 3192 16th St, SF; www.thedoubledutch.com. 9pm, free.
Coo-Yah! Slate Bar, 2925 16th St, SF; www.slate-sf.com. 10pm, free.
Full-Step! Tunnel Top. 10pm, free. Hip-hop, reggae, soul, and funk with DJs Kung Fu Chris and Bizzi Wonda.
Hardcore Humpday Happy Hour RKRL, 52 Sixth St, SF; (415) 658-5506. 6pm, \$3.
Martini Lounge John Colins, 138 Minna, SF; www.johncolins.com. 7pm. With DJ Mark Divita.
Sonic Bodies #3 Center for New Music, 55 Taylor, SF; www.centerfornewmusic.com. 7:30pm, \$7-\$10. Electro-acoustic and noise musicians, dancers.

THURSDAY 25

ROCK/BLUES/HIP-HOP

Aloha Screwdriver, Rocketship Rocketship, Deadbeats Thee Parkside. 9pm, \$5.
Baby Dee and Annie Amnesia. 7:30pm, \$12.
Joe Bagale, Crystal Monee Hall, Subharmonic Great American Music Hall. 9pm, \$14-\$16.
Ghost BC, Ides of Gemini Regency Ballroom. 8:30pm, \$22.
Guido vs Bob Johnny Foley's Dueling Pianos. 10pm, free.

CONTINUES ON PAGE 24 >>

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JASON MORAN
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5/2 • 7:30PM: Solo Piano
5/3 • 7:30PM: Fats Waller Dance Party!
featuring Meshell Ndegeocello
5/4-5 • 7:30PM: Bandwagon w/ live skateboarding!

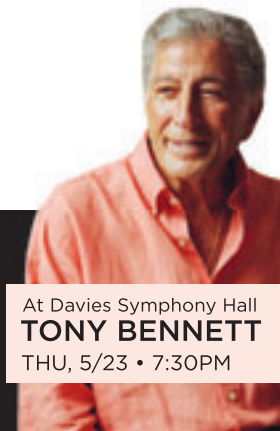


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REGINA CARTER
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5/10 • 7:30PM: African Roots of Violin w/ John Blake
5/11 • 11:00AM: Family Matinee: *Fiddlin' With Stories*
5/11 • 7:30PM: w/ Southern Comfort
5/12 • 3&7:30PM: Carolina Chocolate Drops



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MUSIC LISTINGS

THE VEILS PLAY THE INDEPENDENT
WED/24. PHOTO BY STEVE GULLICK

CONT>>

Led Zepagain DNA Lounge. 9pm, \$20.
Lydia, From Indian Lakes, Sweet Talker Slim's. 7:30pm, \$13-\$15.
Dave Moreno Johnny Foley's. 10pm, free.
Joan Osborne Acoustic Duo Yoshi's SF. 8pm, \$40.
Ben Ottewell Independent. 8pm, \$15.
Papa Bear and the Easy Love, Peachalope, W000000 Hemlock Tavern. 8:30pm, \$6.
Transit, Seahaven, All Get Out Bottom of the Hill. 8pm, \$12.

JAZZ/NEW MUSIC

Stompy Jones Top of the Mark, 999 California, SF; www.topofthemark.com. 7:30pm, \$10.
Brad Mehldau SFJazz Center, 201 Franklin,

SF; www.sfjazz.org. 7:30pm, \$30-\$70.
Chris Siebert Royal Cuckoo, 3203 Mission, SF; www.royalcuckoo.com. 7:30-10:30pm, free.
Sophisticated Ladies Rite Spot Cafe. 9pm.

FOLK/WORLD/COUNTRY

Pa'lante! Bissap Baobab, 3372 19th St, SF; www.bissapbaobab.com 10pm, \$5. With DJs Juan G, El Kool Kyle, Mr. Lucky.
Tipsy House Plough and Stars. 9pm.

DANCE CLUBS

Afrolicious Elbo Room. 9:30pm, \$8. With Pleasuremaker and Senor Oz, plus Chauncey Yearwood.
All 80s Thursday Cat Club. 9pm, \$6 (free before 9:30pm). The best of '80s mainstream and underground.



Goldroom, Viceroy (DJ set), popscene DJs Rickshaw Stop. 9:30pm, \$13-\$17.

Ritual Temple. 10pm-3am, \$5. Two rooms of dubstep, glitch, and trap music.

Sound Remedy Brick and Mortar Music Hall. 8pm, \$10.

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STU ALLEN & MARS HOTEL, ECHO TRAIL WITH
PAT NEVINS
DOORS: 7:00 PM / SHOW: 8:00 PM
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TUE 4/30
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DJ CENTPEDE
SATURDAY 4/27
THEPEOPLE OAKLAND
SUNDAY 4/28
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STEVE CARTER GROUP
OSA "WOOTEN WOODS" COMBO
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JAZZ BAND, THE SHARP FIVE, PLUS OTHER
TEEN BANDS

FRIDAY 26

ROCK/BLUES/HIP-HOP

Back Pages Johnny Foley's. 10pm, free.
Bob, Guido, Jeff V. Johnny Foley's Dueling Pianos. 10pm, free.
Dear Hunter, Naive Thieves Slim's. 8:30pm, \$16.
Dope Stars Inc., Rabid Whole DNA Lounge. 8pm, \$13.
Eight Bells, Amber Asylum, Dead Man Hemlock Tavern. 9:30pm, \$7.
Kill the Noise, Brillz, Codes Regency Ballroom. 9pm, \$30.
Kowloon Walled City, Tartufi, Queen Crescent Brick and Mortar Music Hall. 9:30pm, \$10.
Maps and Atlases, Young Man, Cannons and Clouds Rickshaw Stop. 9pm, \$15.
Shuggie Otis, Jesca Hoop Mezzanine. 9pm.
Phenomenauts, Emily's Army, Warm Soda Bottom of the Hill. 9:30pm, \$12.
Proclaimers, JP Great American Music Hall.

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SF COMEDY SHOWCASE - EVERY SUNDAY!
WEDNESDAY 4/24 - SATURDAY 4/27
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RYAN STOUT
MATT FULCHIRON, AMY MILLER
TUESDAY 4/30
JUSTIN HARRISON PRESENTS
WEDNESDAY 5/1 - SATURDAY 5/4
FROM LAST COMIC STANDING AND LATE SHOW WITH DAVID LETTERMAN
TOMMY JOHNAGIN
EMILY HELLER, TOBY MURESJIANU
WEDNESDAY 5/8
FROM COMEDY CENTRAL PRESENTS AND JIMMY KIMMEL LIVE!
HENRY PHILLIPS
NGAIO BEALUM
THURSDAY 5/9 - SATURDAY 5/11
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KEVIN NEALON
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SUNDAY 4/28
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From NBC and Comedy Central!
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From Saturday Night Live and New in Town!
THURSDAY 5/9 - SUNDAY 5/12
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Call the box office for no service charges! Limit 8 tickets per person.
All dates, acts and ticket prices are subject to change without notice.
All tickets are subject to applicable service charges.

MUSIC LISTINGS

9pm, \$26.
Ruben Studdard Yoshi's SF. 8pm, \$40; 10pm, \$32.
Super Diamond, Purple Ones Bimbo's. 9pm, \$22.
Tumbleweed Wanderers, Guy Fox Independent. 9pm, \$18.
TV Mike and the Scarecrows, Christian Lee Hutson, Electric Sheep, Daring Ear Thee Parkside. 9pm, \$8.

JAZZ/NEW MUSIC

"A Night at the Opera" Herbst Theatre, 401 Van Ness, SF; sfwmpac.org. 8pm, free.
Audium 1616 Bush, SF; www.audium.org. 8:30pm, \$20. Theater of sound-sculptured space.
Brad Mehldau Duo with Kevin Hayes SFJazz Center, 201 Franklin, SF; www.sfjazz.org. 7:30pm, \$30-\$70.

Hammond Organ Soul Jazz Blues Party Royal Cuckoo, 3203 Mission, SF; www.royal-cuckoo.com. 7:30-10:30pm, free.
Allison Lovejoy Rite Spot Cafe. 9pm.
Loren Means, Jean Ramirez, Lee Bloom Caffè D'Melania, 1314 Ocean, SF; (415) 333-3665. 7-9pm, free.
Paris Combo Palace of Fine Arts, 3301 Lyon, SF; www.palaceoffinearts.org. 8pm, \$25-\$50.
"Taglish" Red Poppy Art House. 7:30pm, \$10-\$15. With Karl Evangelista, Grex, and more.

FOLK/WORLD/COUNTRY

Baxtalo Drom Amnesia. 9pm, \$7-\$10. Live music, gypsy punk, and belly dance.
Kevin Burke and John Carty Brick and Mortar Music Hall. 7:30pm, \$20.
Dave Hanley Band, Bloody Ol' Mule Plough

and Stars. 9pm.
Tina and Her Pony Modern Times Bookstore, 2919 24 St, SF; www.tinaandherpony.com. 8pm, free.
Trio Troubadour Bissap Baobab, 3372 19th St, SF; www.bissapbaobab.com 7:30pm, free.
"Under the Influence" Emerald Tablet, 80 Fresno, SF; undertheinfluence.emtab.org. 7pm, \$5. Lizzy Acker, MK Chavez, Mariama Lockington perform works by major influences.

DANCE CLUBS

araabMUZIK, Heroes x Villians, Branchez, G Jones 1015 Folsom, SF; www.1015.com. 10pm, \$17.50.
Joe Lookout, 3600 16th St.,SF; www.look-outsf.com. 9pm. Eight rotating DJs, shirt-off drink specials.

MOM SF Anniversary Cafe Du Nord. 8pm, \$20. With Rojai and E. Live, Hot Pocket, DJs Gordo Cabeza, Timoteo Gigante, and more.
Old School JAMZ El Rio. 9pm. Fruit Stand DJs spinning old school funk, hip-hop, and R&B.
120 Minutes presents White Ring Elbo Room. 10pm. With resident DJs S4NtA_MU3rTE, Chauncey CC.
Paris to Dakar Little Baobab, 3388 19th St, SF; (415) 643-3558. 10pm, \$5. Afro and world music with rotating DJs including Stepwise, Steve, Claude, Santero, and Elembe.
Trap and Bass DNA Lounge. 9pm, \$20. With Dirty Audio.

SATURDAY 27

ROCK/BLUES/HIP-HOP

Bay Area Heat Johnny Foley's. 10pm, free.
Broken Water, Synthetic ID, Permanent Collection Thee Parkside. 9pm, \$8.
Built to Spill, Ugly Winner Slim's. 9pm, \$26-\$28.
Chappo, Sunrunners, Coast Jumper, Nova Albion Elbo Room. 9:30pm, \$10.
Chick Jagger 50 Mason Social House, SF; www.50masonsocialhouse.com. 7pm, free.
Clamhawk Manor, Prepare for War!? Thee Parkside. 3pm, free.
DRMS, James Riotto, Bells Atlas Bottom of the Hill. 9:30pm, \$12.
Ensemble Mik Nawooj, Aima the Dreamer, CelloJoe Brick and Mortar Music Hall. 9pm, \$15.
Jeff V., Greg Zema, Bob Johnny Foley's

CONTINUES ON PAGE 26 >>

**MEZZANINE**
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**FRIDAY APRIL 26 • 9PM**
SHUGGIE OTIS

**WEDNESDAY MAY 1 • 9PM**
PEACHES (LIVE)

**FRIDAY MAY 3 • 9PM**
ALICE RUSSELL
THE SHOTGUN WEDDING QUINTET

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WOLF + LAMB
SOUL CLAP • PILLOWTALK
NICK MONACO • NAVID IZADI (LIVE)

5.16 BIG BOI + KILLER MIKE
5.17 DIRTYBIRD
5.19 FABOLOUS + PUSHA T
5.22 MATTHEW DEAR
5.25 AZARI & III + LEE FOSS
TODD TERRY + LOL DJs
5.29 CHVRCHES
6.27 MYKKI BLANCO
6.29 EDEN PRIDE

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UTAH

WEDNESDAY 04/24
8PM • \$6 ADV & DOOR
• The Midway Delta
• Whiskey Stones
• Chris James
& The Showdowns

THURSDAY 04/25
9PM • \$6 ADV & DOOR
• The Business End
• Abatis
• By The People

FRIDAY 04/26
9PM • \$10 ADV & DOOR
• Stymie and
The Pimp Jones
Luv Orchestra
• Jokes For Feelings

SATURDAY 04/27
9PM • \$8 ADV & DOOR
• Blind to Reason
• The Procrastinistas
• Amerjfects

SUNDAY 04/28
9PM • \$10 ADV & \$12 DOOR
• Bunny Gang
(feat. Nathan Maxwell
of Flogging Molly)
• Carsten Kranzer

MONDAY 04/29
8PM • \$FREE
• Open mic with
Brendan Getzell

TUESDAY 04/30
8PM • \$8 ADV & DOOR
• Ghost Tribe Fires
• Balto
• In Cahoots

WEDNESDAY 05/01
8PM • \$10 ADV & DOOR
• Boris Garcia
• Sycamore Slough
String Band

THURSDAY 05/02
8PM • \$8 ADV & DOOR
Songwriters in the
Round featuring:
• Heather Combs

FRIDAY 05/03
9PM • \$8 ADV & DOOR
• Country Trash
• The Creak
• The Rebobs
• Mount Saint Elias

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**FRIDAY NIGHTS**
AT THE **de Young**
GOLDEN GATE PARK



Something Orange

Wear orange to celebrate Dutch Queen's Day and party with **Amsterdance**, featuring DJ **Jesse Voorn**, **Sam O'Neill**, and **Marc van Brabant**. Children are invited to dress up for a prince and princess costume parade.

Presented in partnership with the Consulate General of the Netherlands in San Francisco.

deyoungmuseum.org/fridays

Images: (Clockwise from top left) Photograph by Adrian Arias; photograph courtesy of Amsterdance; photograph by Justine Highsmith; photograph by Justine Highsmith; photograph by Asta Karalis; © FAMSF

Friday, April 26
6–8:45 pm
FREE EVENTS

Fees apply for galleries, special exhibitions, dining, and cocktails.

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MUSIC LISTINGS

THE PARIS COMBO PLAYS
PALACE OF FINE ARTS FRI/26.

CONT>>

Dueling Pianos. 10pm, free.
Qui, Victory and Associates, Minot
Hemlock Tavern. 9:30pm, \$8.
Rupa and the April Fishes, Las Cafeteras
Independent. 9pm, \$20.
Slippery Slope, Everyone is Dirty,
Collapsible Empire El Rio. 9pm.
SOJA, Rootz Underground, Los Rakas
Warfield. 8:30pm, \$28.
Ruben Studdard Yoshi's SF. 8pm, \$40;
10pm, \$32.

JAZZ/NEW MUSIC

Audium 1616 Bush, SF; www.audium.org.
8:30pm, \$20. Theater of sound-sculptured
space.
Brad Mehldau Duo with Mark Guiliana

SFJazz Center, 201 Franklin, SF; www.sfjazz.
org. 7:30pm, \$30-\$70.
Hammond Organ Soul Jazz Blues Party
Royal Cuckoo, 3203 Mission, SF; www.royal-
cuckoo.com. 7:30-10:30pm, free.
Mr. Lucky and the Cocktail Party Rite Spot
Cafe. 9pm.

FOLK/WORLD/COUNTRY

Fireflies Plough and Stars. 9pm.
Kafana Balkan, Inspector Gadje Brass
Band, DJ Zeljko, Jill Parker Rickshaw Stop.
9pm, \$15.

DANCE CLUBS

Bootie SF: Aprilween DNA Lounge. 9pm,
\$20. With Lobsterdust, Maya Jakobson, DJ
K.Ash, Smash-Up Derby, and more.
Paris to Dakar Little Baobab, 3388 19th



St, SF; (415) 643-3558. 10pm, \$5. Afro and
world music with rotating DJs.

Re: Edit Underground SF, 424 Haight, SF;
www.undergroundsf.com. 10pm. With DJs

Michael Perry, Bob V, James Demon, Zenith.
Temptation Cat Club. 9:30pm. \$5-\$8. Indie,



the
KILLERS

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SATURDAY APRIL 27th

SHOW THIS SATURDAY!

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Make-Out Room



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THE ROMANE EVENT
PACO ROMANE'S HILARIOUS COMEDY SHOW!
10PM, NO COVER!
INT'L FREAKOUT A GO-GO!
DJ SPECIAL LORD B/BEN BRACKEN/BOBBY GANUSH
ASIA, AFRICA, S. AMERICA, INDIA, EUROPE

THU APR 25, 9PM, NO COVER!
WEB OF SOUND!
W/DJ JACKIE SUGARLUMPS
W/ VINNIE MARTINI & MATT ROBERTS

FRI APR 26, 7:30PM, \$8
FARTBARF • BIKINI COMPLEX
10PM, \$5
LOOSE JOINTS!
DJS TOM THUMP/ DAMON BELL/CENTIPEDE
BREAKS/HIP HOP/LATIN/AFROBEAT/MORE!


SAT APR 27, 10PM, \$5
EL SUPERRITMO!
EL KOOL KYLE Y DJ ROGER MAS
CUMBIA, DANCEHALL, SALSA, HIP HOP

SUN APR 28, 7:30PM, \$8
SENTIMENTAL SUNDAYS
THE SENTIMENTALS
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MON APR 29, 8PM, FREE!
RONCO VS. K-TEL,
AS SEEN ON TV!
60S & 70S ROCK, POP, SOUL, BUBBLEGUM
DJ K-MARTS & DJ WT GRANT

TUE APR 30, 7PM, \$5
INSIDESTORYTIME
ALAN KAUFMAN • JANE VANDENBURGH • TARIN
TOWERS • ALVIN LU • MARGARITA MEKLIN
9:30PM FREE!
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WED 4-24:

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ROBOTIC PIRATE MONKEY

FRI 4-26:


FACT FEAT.
MARTIN AQUINO

SAT 4-27:

LIFE FEAT.
THE SCHMIDT

SUN 4-28:

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MUSIC LISTINGS

electro, new wave video dance party.

SUNDAY 28

ROCK/BLUES/HIP-HOP

Absu, Pale Chalice, Cyanic DNA Lounge. 8pm, \$17.
Built to Spill, Ugly Winner Slim's. 8pm, \$26-\$28.
Cave Singers, Bleeding Rainbw Great American Music Hall. 8pm, \$16.
Commisure, Carta, Skyscraper Mori Hemlock Tavern. 8:30pm, \$7.
Har Mar Superstar, Easystreet, Rocky Business Bottom of the Hill. 9pm, \$10.
Paul Kelly, Lady Crooners Brick and Mortar Music Hall. 8pm, \$20.
Dave Moreno and Friends Johnny Foley's. 10pm, free.
New Build, No Ceremony /// Independent. 8pm, \$17.
Shadow Sessions performing Endtroducing Elbo Room. 5pm, \$10.
Marnie Stern, SISU, E V Kain Rickshaw Stop. 8pm, \$12.
We Will Be Lions, Quaaludes, Sweat Lodge, Paperhaus Thee Parkside. 8pm, \$7.

JAZZ/NEW MUSIC

Lavay Smith Royal Cuckoo, 3203 Mission, SF; www.royalcuckoo.com. 7:30-10:30pm, free.

FOLK/WORLD/COUNTRY

Brazil and Beyond Bissap Baobab, 3372 19th St, SF; www.bissapbaobab.com. 6:30pm, free.
Maria Fibish Plough and Stars. 9pm.
Silver Threads Tupelo, 1337 Grant, SF; www.tupelosf.com 4-7pm, free.
Sweet Jo's Chilli and Biscuits, Stu Allen and Mars Hotel, Echo Trails Brick and Mortar Music Hall. 2pm, free.
Tin Cup Serenade Red Poppy Art House. 7:30pm, \$5.
VOENA: Voices of the River Yoshi's SF. 6pm, \$12-\$22. Multi-cultural children's choir.

DANCE CLUBS

Beats for Brunch Thee Parkside. 11am, free.
Dance to Cure Diabetes Project 1, 251 Rhode Island, SF; www.p1sf.com. Noon-11pm. With Mark Farina, Maurice Tamraz, Sen-sei and Brian Salazar, and more.
Deep Fried Soul Dance Party Boom Boom Room. 8pm, free.

Dub Mission Elbo Room. 9pm, \$6. With DJ Sep, Maneesh the Twister, Dub Gabriel.
Jock Lookout, 3600 16th St, SF; www.lookoutsf.com. 3pm, \$2.

MONDAY 29

ROCK/BLUES/HIP-HOP

Chad Valley, Ski Lodge, Soonest Bottom of the Hill. 9pm, \$12.
Damir Johnny Foley's. 10pm, free.
Dunwells Chapel, 777 Valencia, SF; www.thechapelsf.com. 9pm, \$10-\$12.
Thee Oh Sees Brick and Mortar Music Hall. 9pm, \$10.
Various Cruelties, B. Hamilton, Hindu Pirates Rickshaw Stop. 8pm, \$10-\$12.
Whitehorse Cafe Du Nord. 8pm, \$10.

FOLK/WORLD/COUNTRY

Mike Burns Rite Spot Cafe. 8:30pm.

DANCE CLUBS

Crazy Mondays Beauty Bar, 2299 Mission, SF; www.thebeautybar.com. 10pm, free. Hip-hop and other stuff.
Death Guild DNA Lounge. 9:30pm, \$3-5. Gothic, industrial, and synthpop with Joe Radio, Decay, and Melting Girl.
M.O.M. Madrone Art Bar. 6pm, free. DJs Timoteo Gigante, Gordo Cabeza, and Chris Phlek playing all Motown every Monday.
Soul Cafe John Colins Lounge, 138 Minna, SF; www.johncolins.com. 9pm. R&B, Hip-Hop, Neosoul, reggae, dancehall, and more with DJ Jerry Ross.
Vibes'N'Stuff El Amigo Bar, 3355 Mission, SF; (415) 852-0092. 10pm, free. Conscious

jazz and hip-hop with DJs Luce Lucy, Vinnie Esparza, and more.

TUESDAY 30

ROCK/BLUES/HIP-HOP

Blood Red Shoes, Mister Loveless Brick and Mortar Music Hall. 9pm, \$12.
IAMSU!, Problem Slim's. 9pm, \$19.
In Cahoots, Ghost Tribe Fires, Balto Hotel Utah. 8pm.
Jelly Bread Boom Boom Room. 8pm, \$5.
Lonely Forest, Now Now, Doe Eye Rickshaw Stop. 8pm, \$10-\$12.
METZ, White Lung, Mrs. Magician Bottom of the Hill. 9pm, \$12.
Stan Erhart Band Johnny Foley's. 10pm, free.
Synchronized Watches, See Minus

Hemlock Tavern. 8:30pm, \$6.

Titan Ups, Burnt, Giraffe Aftermath Amnesia. 9pm, \$8-\$10.
Wakey! Wakey! Cafe Du Nord. 8pm, \$12.

JAZZ/NEW MUSIC

Terry Disley's Mini-Experience Burritt Room, 417 Stockton, SF; www.mystichotel.com. 6-9pm, free.
Renaud Garcia-Fons Yoshi's SF. 8pm, \$24. International Jazz Day.

FOLK/WORLD/COUNTRY

Toshio Hirano Rite Spot Cafe. 8:30pm. **SFBG**

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WED 4/24 8PM
TRIVIA WITH SAL

THU 4/25 9PM
HOT EINSTEIN

FRI 4/26 9PM
STRONG LIKE BULL

SAT 4/27 9PM
BARE FEET AND TOP SHELF

SUN 4/28
TWANG SUNDAYS

MON 4/29 9PM
SEAN'S MOM AND BEN

TUE 4/30
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A DANCE PARTY DEDICATED TO BELGIAN NEW BEAT AND EBM WITH
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CRACKWHORE AND **UNIT77**

THU 4/25 9:30PM \$8
AFRO-TROPI-ELECTRIC-SAMBA-FUNK
AFROLICIOUS
WITH DJS/HOSTS
PLEASUREMAKER & SENOR OZ,
PLUS SPECIAL GUEST
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FRI 4/26 10PM \$10 ADV
120 MINUTES PRESENTS
WHITE RING
WITH RESIDENT DJS
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LASERS & FOG BY FUTURE WEAPONS
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SAT 4/27 9PM \$8 ADV \$10 DOOR
ELBO ROOM PRESENTS
CHAPPO (BROOKLYN)
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COAST JUMPER, NOVA ALBION

SUN 4/28 9PM \$8 ADV \$10 DOOR
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WITH A 7 PIECE BANDFRONTED BY DAN LUEHRING

9 PM FREE BEFORE 9:30PM \$6 AFTER
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ROOTS & DANCEHALL WITH **DJ SEP**
& **MANEESH THE TWISTER**
PLUS SPECIAL GUEST
DUB GABRIEL
(DESTROY ALL CONCEPTS, SUREFIRE)
PERFORMING AN ALL-VINYL SET
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TUE 4/30 9PM \$7
ELBO ROOM PRESENTS
LOVE IN THE CLUB
LIVE DATING GAME PLUS DJS
LEAH & ALEXES

WED 5/1 9PM \$8
BODYSHOCK PRESENTS
KONTRAVOID (LIVE)
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(TOTAL ACCOMPLISHMENT)(LIVE)
WITH DJS **JUSTIN** (SOFT MOON)
& **CRACKWHORE** (BODYSHOCK)

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FRI 5/3 PIERCED ARROWS
SAT 5/4 SAT NITE SOUL PARTY
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SUN 5/5 DUB MISSION: DJ SEP, ROGER MAS

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4/26 PUNK/SCHLOCK KARAOKE
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4/27 ALCOHOLACAUST PRESENTS:
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BLAAK HEAT SHUJAA (L.A.)
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\$4 SHOTS OF FERNET BRANCA
\$2 SCHLITZ BOTTLES
\$5 SHOTS BULLIET BOURBON
\$3 STOLI SHAKY SHOTS.

4/29 "MOJITO MONDAYS"
\$5 MOJITOS ALL DAY AND
ASS-END HAPPY HOUR 11 P.M.
TO 2 A.M. \$1 OFF DRAFT/WELL

4/30 "TEQUILA TERROR TUESDAY'S"
\$6 SHOT OF TEQUILA WITH
A CAN OF TECATE

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T.V. MIKE AND THE SCARECROWES
CHRISTIAN LEE HUTSON
ELECTRIC SHEEP • DARING EAR

3PM • SATURDAY, APRIL 27TH • FREE
HAPPY HOUR SHOW
CLAMHAWK MANOR
PREPARE FOR WAR!?

9PM • SATURDAY, APRIL 27TH • \$8
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SYNTHETIC ID • WILD MOTH
PERMANENT COLLECTION

4PM • SUNDAY, APRIL 28TH • FREE
ORIGINAL FAMOUS TWANG SUNDAYS
THE ROGERS

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STAGE



RIVER DEEP:
CAMPO SANTO
PERFORMS.

PHOTOS BY PAK HAN PHOTOGRAPHY

BY ROBERT AVILA
arts@sfbg.com

THEATER Many who have followed the remarkable career of Campo Santo, the longtime resident theater company at Intersection for the Arts, will recognize the real-life figure inspiring the character of “Luis Jaguar” in Campo Santo’s new production, *The River*, penned for the company by Richard Montoya of famed Chicano theater trio Culture Clash. Luis Saguar (who died too young in 2009) was a unique and mighty presence on Bay Area stages for years, not least in the many exceptional productions with the company he helped found (with Margo Hall, Sean San José, and Michael Torres) in 1996.

The River is finally about more than Saguar. Montoya’s play — the first to be produced under the umbrella of a four-play initiative of Intersection for the Arts and California Shakespeare Theatre’s Triangle Lab called Califas, exploring California stories — embraces the nameless, heterogeneous, polyglot lives that make up this roiling culture. (Next up in the Califas series, incidentally, is another Montoya play, the local premiere in late May of *American Night: The Ballad of Juan José*, out at Cal Shakes’ Orinda amphitheater.)

Nevertheless, Saguar is the spirit, “the heart,” animating *The River*’s central story of memory and the concessions exacted on life’s course. It’s the tale of a Mexican laborer named Luis (a warm, stoic Brian Rivera) who has died on the American side of the desert border, leaving behind his adored wife, Esme (Anna Maria Luera). His burial site, and corpse, affects the lives of two trespassing E-addled Mission District hipsters — the arty, loquacious, and oh-so-arch queer couple of Javier (Lakin Valdez) and Lance (Christopher Ward White) — like an act of possession, causing them to question many things about themselves and their worldview. Meanwhile, a circle

River phoenix

Campo Santo resurrects its own in Richard Montoya’s ‘The River’

of disparate characters gradually gathers around the couple, further blurring lines of identity: a self-consciously ineffectual Indian named Crow (Michael Torres), a fastidious and grudgingly sympathetic park ranger (an amusingly nerdy Nora el Samahy), and two life-scarred bar flies at a nearby tavern (Donald E. Lacy Jr. and Randall Nakano).

Between them all, a cacophonous bout of patter, argot, revelry, ethnocentric posturing, and micro-political mapping ensues, interrupted by gently romantic, wistful moments between Luis and Esme — who meet on an epistolary and imaginary common ground that describes a river that is part metaphor, part myth, and part real-world physical divide.

Tanya Orellana’s appealing scenic design, with its alluvial pattern-work on the floor and vertical cascade of shale steps, adds a choice set of elements to the intimate performance space at the A.C.T. Costume Shop. Live accompaniment by guitarist Steve Boss (channeling Charlie Gurke’s score in *Day of the Dead* face paint) and subtle video projections by Ana Teresa Fernandez (cast on the floor and depicting running buffalo and other scenes) add further moody, ghostly dimension to the room.

Montoya’s rapid-fire cultural dogpile has a flow of its own that, while erratic, contains some wonderful rapids and poignant coves. Still, the story’s mystery never quite manifests the wonder or suspense it should,

and the tensions present in the text are imperfectly realized across uneven performances in the production directed by Campo Santo’s Sean San José. As fans of Culture Clash might expect, the play’s often-barbed humor comes well grounded in local culture, including its array of niche and broad stereotypes, and these provide much of the fuel for the show’s limited fire.

There’s a tendency to take the loopy humor in the play’s looping narrative a little too broadly at times, but there’s both laughs and a kind of half-bitter, half-defiant recognition in the satirical zigzags, as when Lance (played with spoiled but knowing charm by White) announces his desire to have a baby “and prenatal Bikram yoga classes,” — much to the horror of his partner, unemployed Salvadoran Cal Arts grad Javier (played with a cutting, randy intensity by Valdez) — only to be gripped a moment later by a bad trip that throws all his assumptions into turmoil: “Everything I learned is wrong!” he freaks incredulously. “I got my PhD in hip-hop culture?”

If the production proves inconsistent in its navigation of *The River*’s demanding dialogue and snaking emotional shifts, however, the top of the second act briefly turns it all around with the introduction of Donald Lacy’s character, Brother Ballard. Lacy, a veteran of some leading Campo Santo’s productions, beautifully delivers a monologue of days-gone-by with an inspired precision and verve that recall precisely the muscular theatrical vitality, the street-wise insouciant wit and effortless cool of so many Campo Santo shows past. The confluence of present and past are never more acutely felt, and the impact is bracing. **SFBG**

THE RIVER

Through May 4
Thu-Sun, 8pm, \$30
A.C.T. Costume Shop
1117 Market, SF
theriver2013.eventbrite.com

Stage listings are compiled by Guardian staff. Performance times may change; call venues to confirm. Reviewers are Robert Avila, Rita Felciano, and Nicole Gluckstern. Submit items for the listings at listings@sfbg.com.

THEATER

OPENING

Talk Radio Actors Theatre of San Francisco, 855 Bush, SF; www.actors theatresf.org. \$26-38. Opens Fri/26, 8pm. Runs Wed-Sat, 8pm. Through June 15. Actors Theatre of San Francisco performs Eric Bogosian's breakthrough 1987 drama.

BAY AREA

The Dead Girl Avant Garde, 1328 Fourth St, San Rafael; www.altertheater.org. \$25. Previews Wed/24, 7:30pm, and Fri/26, 8pm. Opens Sat/27, 8pm. Runs Wed, 7:30pm; Fri-Sat, 8pm; Sun, 3pm. Through May 19. AlterTheater performs 90-year-old playwright Ann Brebner's new family drama.

ONGOING

Acid Test: The Many Incarnations of Ram Dass Marsh San Francisco, 1062 Valencia, SF; www.the-marsh.org. \$15-50. Fri, 8pm; Sat, 5pm (May 11, show at 8pm). Through May 18. Lynne Kaufman's play (starring Warren Keith David as the spiritual seeker) moves from Berkeley to San Francisco.

The Bereaved Thick House, 1695 18th St, SF; www.crowdedfire.org. \$10-35. Wed/24-Sat/27, 8pm. Crowded Fire Theater launches its Mainstage season with Thomas Bradshaw's wicked comedy about "sex, drugs, and the American dream."

Boomeraging: From LSD to OMG Marsh San Francisco, 1062 Valencia, SF; www.themarsh.org. \$15-50. Tue, 8pm. Through May 28. Comedian Will Durst performs his brand-new solo show.

The Bus New Conservatory Theatre Center, 25 Van Ness, SF; www.nctcsf.org. \$32-45. Wed/24-Sat/27, 8pm; Sun/28, 2pm. NCTC performs James Lantz's tale of two young men whose meeting place for their secret relationship is a church bus.

The Expulsion of Malcolm X Southside Theatre, Fort Mason Center, Marina at Laguna, SF; www.fort-mason.org. \$30-42.50. Fri-Sat, 8pm; Sun, 3pm. Through May 5. Colors of Vision Entertainment and GO Productions present Larry Americ Allen's drama about the relationship between Malcolm X and Elijah Muhammad.

Foodies! The Musical Shelton Theater, 533 Sutter, SF; www.foodiesthemusical.com. \$30-34. Fri-Sat, 8pm. Open-ended. AWAT Productions presents Morris Bobrow's musical comedy revue all about food.

Ghostbusters: Live On Stage Dark Room Theater, 2263 Mission, SF; www.darkroomsf.com. \$20. Thu/25-Sat/27, 8pm. Rhiannastan Productions brings the beloved 1984 comedy to the stage.

How To Make Your Bitterness Work For You Stage Werx Theatre, 446 Valencia, SF; www.bitternesstobetterness.com. \$15-25. Sun, 2pm. Through May 5. Fred Raker performs his comedy about the self-help industry.

I'm Not OK, Cupid : (Shelton Theatre, 533 Sutter, SF; www.leftcoasttheatreco.org. \$15-35. Thu-Sat, 8pm. Through May 4. Left Coast Theatre Co. presents a new collection of one-act, LGBT-themed comedies about dating and relationships.

The Lost Folio: Shakespeare's Musicals Un-Scripted Theater, 533 Sutter, Second Flr, SF; www.un-scripted.com. \$10-20. Thu-Sat, 8pm. Through May 18. Un-Scripted Theater Company performs a fully-improvised, full-length musical inspired by Shakespeare.

The Lullaby Tree Phoenix Theater, 414 Mason, SF; www.secondwind.8m.com. \$15-35. Thu-Sat, 8pm; Sun, 2pm. Through May 4. In the face of the ever more extensive and controversial spread of GMO foods worldwide, Second Wind premieres founding member and playwright Ian Walker's half-whimsical, half-hardheaded drama about a boy searching for his mother in the underworld and a small band of lawyers and environmentalists going toe-to-toe with a multinational over the ownership of a mysterious crop of genetically engineered corn. The result is a convoluted plot and a titful production (co-directed by Walker and Misha Hawk-Wyatt) in which a three-pronged story precariously balances the fairy tale, the romance, and the legal battle. It's the last prong that offers the more interesting if formulaic scenes, in which the politics of GMOs mesh with the swash-buckling machinations of the attorneys. (Avila) **reasons to be pretty** San Francisco Playhouse, 450 Post, Second Flr, SF; www.sfplayhouse.org. \$30-100. Tue-Thu, 7pm; Fri-Sat, 8pm (also Sat, 3pm). Through May 11. Completing a trilogy of plays about body awareness and self-image (along with *The Shape of Things* and *Fat Pig*), Neil LaBute's

ALTERTHEATER PERFORMS THE WORLD PREMIERE OF *THE DEAD GIRL*.

reasons to be pretty begins with a misconstrued remark that quickly gathers enough weight and momentum to tear three sets of relationships apart in the span of a two-hour play. The SF Playhouse production begins with a bang, but terrific acting and polished design can only make up so much for a script that feels flawed, barely scratching the surface of the whys and wherefores each character has internalized an unrealistic view of the importance of conventional beauty standards. (Gluckstern)

Sex and the City: LIVE! Rebel, 1760 Market, SF; trannysack.com/sexandthecity. \$25. Wed, 7 and 9pm. Open-ended. Why was *Sex and the City* not conceived of as a drag show in the first place? Velvet Rage Productions mounts two verbatim episodes from the widely adored cable show, with Trannyshack's Heklina in a smashing portrayal of SJP's Carrie; D'Arcy Drollinger stealing much of the show as ever-randy Samantha; Lady Bear as an endearingly out-to-lunch Miranda; and ever assured, quick-witted Trixxie Carr as pent-up Charlotte. (Avila) **Sheherezade 13** Exit Theatre, 156 Eddy, SF; www.wilywestproductions.com. \$25. Thu/25-Sat/27, 8pm. Wily West Productions presents a short play showcase.

Show Me Yours: Songs of Innocence and Experience Alcove Theater, 414 Mason, Ste 502, SF; www.thealcovetheater.com. \$27. Thu/25-Sat/27, 8pm. New Musical Theater of San Francisco performs a new musical revue written by Pen and Piano, the company's resident group of writers and composers.

Steve Seabrook: Better Than You Marsh San Francisco, 1062 Valencia, SF; www.themarsh.org. \$15-50. Thu, 8pm; Sat, 8:30pm. Extended through May 18. The bitter fruit of the personal growth industry may sound overly ripe for the picking, but Kurt Bodden's deftly executed "seminar" and its behind-the-scenes reveals, directed by Mark Kenward, explore the terrain with panache, cool wit, and shrewd characterization. As both writer and performer, Bodden keeps his Steve Seabrook just this side of overly sensational or maudlin, a believable figure, finally, whose all-too-ordinary life ends up something of a modest model of its own. (Avila) **Stuck Elevator** American Conservatory Theater, 415 Geary, SF; www.act-sf.org. \$20-85. Wed/24-Sat/27, 8pm (also Wed/24 and Sat/27, 2pm); Sun/28, 7pm. American Conservatory Theater presents the world premiere of Byron Au Yong and Aaron Jafferis' musical (sung in English with Chinese supertitles) about a Chinese immigrant trapped in a Bronx elevator for 81 hours.

Tinsel Tarts in a Hot Coma: The Next Cockettes Musical Hypnodrome, 575 10th St, SF; www.thrillpeddlers.com. \$30-35. Thu-Sat, 8pm. Through June 1. This is Thrillpeddlers' third Cockettes revival, a winning streak that started with *Pearls Over Shanghai*. While not quite as frisky or imaginative as the production of *Pearls*, it easily charms with its fine songs, nifty routines, exquisite costumes, steady flashes of wit, less consistent flashes of flesh, and de rigueur irreverence. (Avila) **The World's Funniest Bubble Show** Marsh San Francisco, 1062 Valencia, SF; www.themarsh.org. \$8-50. Sun, 11am. Through July 21. Louis "The Amazing Bubble Man" Pearl returns after a month-long hiatus with his popular, kid-friendly bubble show. **SFBG**

Bass and space

Alonzo King LINES Ballet triumphs with a 30th anniversary collaboration

BY RITA FELCIANO
arts@sfbg.com

DANCE Watching premieres by artists with track records is almost as satisfying as encountering pieces by those unknown to you. With the first, you wonder what else they have come with; with the second, you look for a voice that might grow to find even greater resonance.

Alonzo King, whose LINES Ballet celebrates its 30th anniversary this year, is clearly in that veteran group. We know his approach to dance; by now we even have a sense about the conceptual streams that feed his choreography. We recognize his predilections for small units within a larger context. We know his preferences for a certain type of spatial and temporal fluidity. Yet he still manages us to surprise and excite us.

King's collaboration with composer-bass virtuoso Edgar Meyer, simply called *Meyer*, was full of unexpected physical turns and touches of narrative that rarely manage to insinuate themselves into King's other choreography. Most gratifying were splashes of a light spirit, and a playful sense of presence. Not that there weren't dark moments, but *Meyer's* sense of the complexities of human behavior floated much more to the surface than in many of King's other works. *Meyer* is a friendly, welcoming piece that doesn't play down to the audience. If that is a trend, let's have more of it.

To see Michael Montgomery again and again tear up the space with such abandon was exhilarating. In the quartet, two couples actually competed with each other;

they ended the stalemate by switching partners. In *Meyer's* somewhat enigmatic "Cards" segment, David Harvey — wonderful in a long off-balance moment — shuffled what I thought were letters, throwing them at an initially unperturbed but increasingly agitated Kara Wilkes, spreading them around the stage to other dancers. I couldn't help thinking about the damage that the indiscriminate dissemination of information can do to people. Harvey, somewhat obviously, then tried to eat the pieces of paper. Wilkes, who joined the company in 2011, did a star turn in this performance, turning herself inside out and upside down, ending crumpled.

For the pas de deux, Meyer went into the pit to play the piano. It was so refreshing after all those string sounds (Gabriel Cabezas on cello, Robert Moose on violin). Meredith Webster and Harvey, holding hands to support each other and keep the partner away, were wonderfully contentious and complementary. They deserved their ovation.

I believe that Meyer's score — both new and assembled — and the musicians' sensitive presence on stage are what made *Meyer* such a delightful experience. The dancers and the musicians worked with such ease that some of it looked as if had come about on the spur of the moment. Perhaps King decided to step out of the way and offer the performers a jazzy sense of freedom. Refreshingly, sometimes the dancers set a section going, and the musicians stepped into the picture. The large-scale finale, however, dragged on through several line dance formations. They

were probably fun to do.

King choreographed the highly dramatic *Writing Ground* in 2010 for the Ballet de Monte Carlo. It's a quintet for Webster and four men who manipulated her into becoming a tool that, at times, she acquiesced to but also desperately tried to escape from. At one point, she broke into a silent scream. The consistency with which her body was literally manhandled when it refused to cooperate was disturbing.

The program opened with two even older pieces. The six selections from the 2005 *Handel*, set to excerpts from the composer's Concerto Grossi, did not make a satisfying new whole. They looked as if they had been slapped together. However, individually, they offered performance spotlights for dancers in a company that treasures and encourages independent thought.

In his solo, Paul Knoblauch, who joined LINES in 2012, proved himself as a technically assured performer with a wide reach and secure sense of space. Courtney Henry led the finale with a whippet's speed and an almost desperate sense of volume. And all I could think of during the second reprise, the finale from the 1994 *Ocean*, was how fabulous that work looked with Pharoah Sanders and his extraordinary players in the pit. Couldn't we please get all of *Ocean* back — including the musicians? **SFBG**

ALONZO KING LINES BALLET

Wed/24-Thu/25, 7:30pm; Fri/26-Sat/27, 8pm; Sun/28, 1 and 5pm, \$30-65

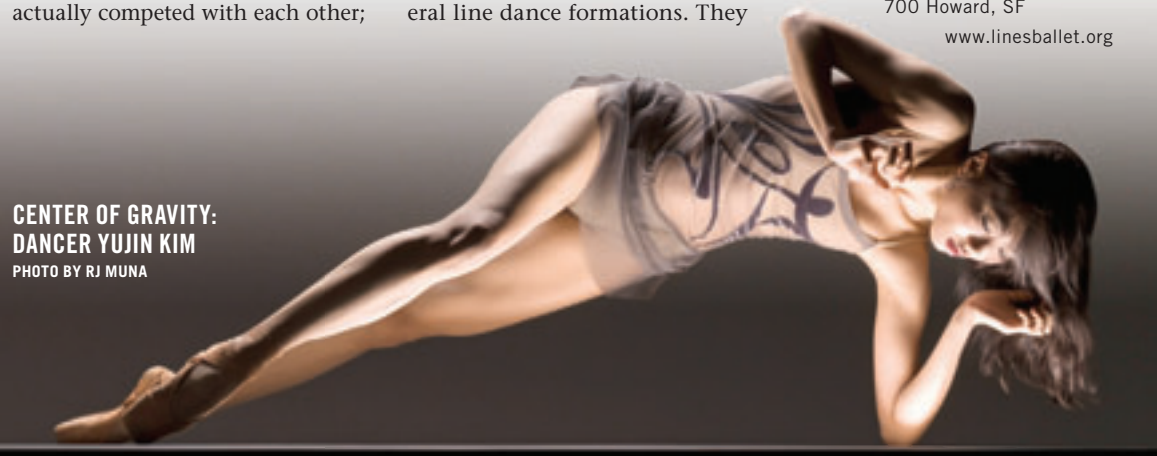
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700 Howard, SF

www.linesballet.org

CENTER OF GRAVITY:
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MATTILDA BERNSTEIN SYCAMORE

reads Tue/30, 7pm, free at City Lights Bookstore, 261 Columbus, SF. www.citylights.com, and Thursday, May 7, 7:30pm, free at the GLBT History Museum, 4127 18th St., SF. www.glbthistory.org

BY MARKE B.

marke@sfbg.com

LIT “I met Johanna at a party in New York in 1998 — actually I was talking to her boyfriend first, barrettes in his dyed black hair and painted nails, I was trying to figure out if he was a fag or from Olympia.”

If you were “alternative” in the ‘90s, that priceless sentence should ring strikingly true. Mattilda Bernstein Sycamore — outspoken queer anti-assimilation activist, genderblending thriftstore style icon, archetypal Mission District character, huge-hearted den mother, insufferable gadfly — is the posterchild for all that was culturally alternative in San Francisco in that pierced-lip poser decade, while at the same time possessing one of the loudest voices cutting through the bullshit clamor back then and questioning it all.

She’s also a brilliant writer, with two novels and several anti-assimilationist essay anthologies, including last year’s *Why Are Faggots So Afraid of Faggots?*, under her sparkly little purple belt. Her new memoir *The End of San Francisco* from City Lights Books is written in such a hypnotically elliptical style (summoning City Lights’ Beat poet legacy) and contains so many spot-on observations and era-damning epigrams that anyone who lived through the period described will cling to its pages while wishing to hurl the book at a wall in embar-

Laid bare



assed self-recognition.

Searing, funny, maudlin, elegiac, infuriating, and confessional, *The End of San Francisco* is a deliberately disordered collection of vignettes dealing mostly with Sycamore’s span living in the city and launching the highly influential Queeruption, Fed Up Queers, and Gay Shame activist movements.

“At some point I realized that the book centered around the myths and realities of San Francisco as a refuge for radical queer visions in community building,” Sycamore told me via email.

“I first moved to San Francisco in 1992, when I was 19, and it’s where I figured out how to challenge the violence of the world around me, how to embrace outsider visions of queer splendor, how to create love and lust and intimacy and accountability on my own terms. I left San Francisco in 2010, and in some ways this book is an attempt to figure out why or how this city has such a hold on me, in spite of the failure of so many of my dreams, over and over and over again.” (You can read my full

interview with Sycamore on the Pixel Vision blog at SFBG.com.)

Along the way we get drug overdoses, AIDS, lesbian potlucks, heroin chic, crystal meth, ACT UP, the birth of the Internet, the dot-com boom, the dot-com bust, mental breakdowns, outdoor cruising, phony spirituality, Craigslist hookups, hipster gentrification, Polk Street hustling, fag-bashing, shoplifting, house music, the Matrix Program, crappy SoMa live/work lofts, “Care Not Cash,” gallons of bleach and hair dye, and processing, processing, and more processing.

It’s definitely not a nostalgia-fest: Juicy passages about SF club history, ‘90s queer life in the Mission, and Gay Shame’s internal dynamics and gloriously kooky pranks are accompanied by an Oprah-load of issues including chronic pain, incest, personal betrayals, anorexia, depression. The moving opening chapter describes Sycamore confronting her father in the upscale Washington, DC home she grew up in about her recovered memories of his sexual abuse, as he lay dying.

And Sycamore has surprising words for

those who think queer punk, riot grrrl, the bathhouse disco and clone-look revival, or the scene at the SF Eagle were essential to the queer activist movement (Kathleen Hanna of Bikini Kill makes a memorable appearance.) Her habit of questioning everything can often paint her into corners of abrasive self-absorption, but she continues to raise interesting points about the fetishization of machismo in the FTM, leather, and punk communities, the emptiness of hipster activism, and the capitalist-colluding hypocrisy of “alternative culture.”

As usual though, she saves her heaviest judgments for the mainstream gay morass, its Borg-like drive toward cultural hegemony via marriage, military, and consumerism — even as she acknowledges the necessary symbiosis that binds queer outcasts together. At 1993’s March on Washington, “where suddenly there were a million white gay people in white t-shirts applying for Community Spirit cards”: “Gays in the military was the big issue and what could be more horrifying but here’s the thing: freaks actually found one another — we were so alienated that we went right up and said hi, I like your hair...”

This, then, is the tenderness that drives Bernstein to keep speaking out, despite the personal costs. As we weather another dot-com boom of homogenizing gentrification, *The End of San Francisco* is a timely reminder of the community that can spring from resistance. **SFBG**

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Christian Marclay: *The Clock* is organized by the San Francisco Museum of Modern Art. Lead corporate support is generously provided by the Charles Schwab Corporation.

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Christian Marclay, *The Clock* (video stills), 2010; Courtesy the artist and Paula Cooper Gallery, New York

Ringside

BY L.E. LEONE

le.chicken.farmer@yahoo.com

IN THE GAME Gio Camacho, captain of the West Point women's boxing team, sang the national anthem into the ring announcer's microphone, wearing boxing gloves. Then she climbed into the ring and beat the beans out of University of Maryland's Catherine Breslin, who looked a little bewildered.

This was the first fight on a 21-bout card, the second night of the inaugural United States Intercollegiate Boxing Association tournament, held at USF last weekend. Incredibly, it was the first collegiate tournament to crown women champions, as well as men.

West Point seemed especially excited about this. The academy sent twelve female boxers to San Francisco for the event (and no male ones). Eight out of nine of the women's bouts featured at least one West Pointer. A couple were West Point vs. West Point.

West Point had coaches. West Point had uniforms. West Point had chants. West Point had Gio Camacho. After a while, it became pretty easy to root *against* West Point. Everyone from any other college who stepped into the ring with them seemed lonely and intimidated.

It's reassuring, I suppose, from a national security standpoint, that our country's future military officers fought with more discipline, confidence, and swagger than (for example) Pat Cannaday of UNC — who I fell in love with when I saw her laughing in her corner between rounds. Something her coach had said to her.

She was clearly being beaten. But didn't seem fazed by it. At all. The ref interrupted the fight in the middle of the third because her ponytail had come undone. She had to go to her corner and have it taped.

Cannaday lost. Rachel Luba of UCLA lost. Jules Squire, a jangly and wildly strong, free-swinging slugger from UMD, lost, goddamn it. Mei-Le Keck of UCLA lost.

West Point took every weight class from 112 to 152. I started to lose interest. Then I saw three people sitting in another section of bleachers off to the side at the Koret Center gymnasium. They didn't look "above it all" so much as, yeah, "off to the side" of it.

The woman was wearing a WVU hoodie, her hands in the pockets. She wasn't shadow boxing, chattering nervously, or eating power bars. In fact, it was hard to tell she was a boxer.

Her coach didn't look like the other coaches, and her boyfriend

didn't look like anyone else in the place: beard, bandanna, shorts and flip-flops ...

My people! I thought.

When I saw her legs, I knew who was going to take West Point down.

Sadly, though, Jennifer Moreale of WVU never had the chance. She fought Eileen Macias-Mendoza, USF. She fought the home team! And she won, by TKO. First round. Probably the USF boxing coach saw what I'd seen. In fact, he had the best view in the house of where Moreale's power was coming from, and he threw in the towel. I saw this. It was literal. Towel. Over. First knockout of the night.

The second came in the other 165-pound fight, in which West Point was taken down, finally, by Elizabeth Brunton of Georgetown. Brunton, another likeable fighter, had a strong upper body and an old-fashioned brawler's demeanor, but bird legs compared to Moreale's.

Now, the next night, they were going to square off for the 165-pound collegiate title. That's the heavyweights, for women. Brunton vs. Moreale. It had a ring, for me — like Ali-Frazier or Foreman Grill. I was hooked. Brunton-Moreale. The rest of that evening, and all the next day, it was the only thing I could talk about. West Virginia vs. Georgetown.

In collegiate boxing, they count the punches landed, that's all, and — barring a knockout — it is how you win or lose. Three rounds. Two minutes apiece. It goes fast, from the outside.

"When you're the person in the ring, you're in it alone," Moreale told me after. "The only voice I hear is the corner. And I feel the punches. And I feel what I am going to do next. But that's it."

Brunton went the distance with her, and fought well, but Moreale won. She looked like a different fighter the second night: more bob and weave. "I discovered some things that I always thought I could do," she said. "I surprised myself, too."

Counting her half-round TKO the night before, this was her fourth fight ever.

An Italian native, Moreale is two years into her PhD studies. Economics. But she has wanted to box since she was little, when she would practice on a stuffed duffel bag, wearing ski gloves.

"When you believe in something," she said, two hands on her giant, gaudy, championship belt, "it's possible."

I said that I agreed. **SFBG**

SPORTS LISTINGS ON PAGE 32 >>

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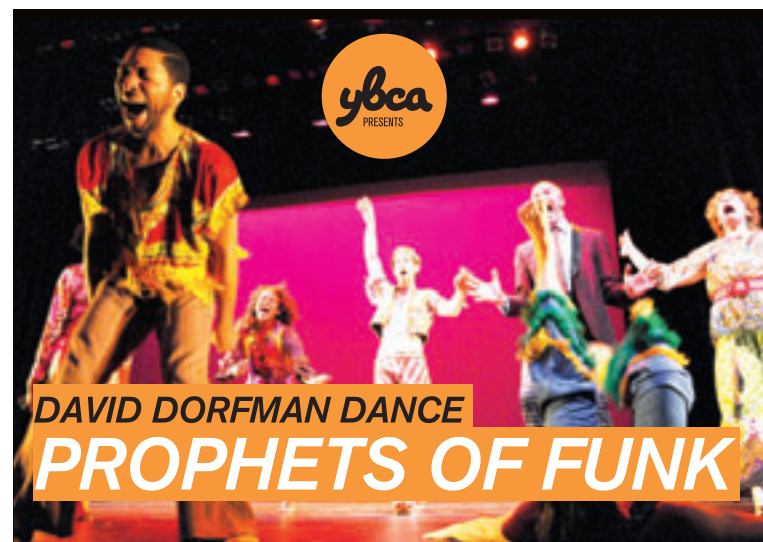


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ARTS + CULTURE VIS ART

YOUNG ARTIST RONNIESHA FORD SPEARS BRAINSTORMS
FOR HER THEATER PROJECT. PHOTO COURTESY YBCA

Every night is teen night

..... YBCA Young Artists at Work inspire — and are probably smarter than you

BY CAITLIN DONOHUE
caitlin@sfbg.com

VISUAL ART What if every artistic high schooler were taken aside and taught how to write a grant proposal? At the risk of sounding hyperbolic, the world would be a different place if every young person with a spark had the tools and know-how to fund their work. Or if nothing else, the gallery scene would be a hell of a lot more interesting.

I'd certainly be down to see a show comprised of the work of the three young women who were sharing space with me in a back room of the Yerba Buena Center for the Arts. Hoi Leung, Annie Yu (17 and 16 years old, both from Lowell High School), and Ronniesha Ford Spears (18 years old, Hercules High School) are among the 25 high schoolers participating in YBCA's Young Artists At Work residency program, a year-long arc during which they spend every Tuesday and Thursday at the downtown art center.

They're kind of freaking me out about how smart they are.

"What is a professional artist?" Leung, the tech expert with a budding Tumblr full of avant-garde knit masks (stuff-by-hoi.tumblr.com) asks me to qualify when I ask the three if they want to turn this into a career. "That's a vague term. But yes, this program does give you some kind of perspective on that kind of work."

The YAAWs, as they are affectionately dubbed by Laurel Butler, YBCA's youth arts manager, audition to become a part of the group. They attend performances, are taught by visiting artists in master classes geared specially towards them. They take seminars on the practicalities behind making art — promotion, the aforementioned grant writing. Each YAAW uses the new skills towards producing a piece that they show at YBCA at each year's end. About half return the next year to do it all over again.

Butler — with the aid of a well-timed grant — was adamant that the program this year be tailor made to each young artist to counteract the normative high school experience. "To presume that any one curriculum could represent the needs of the 25 YAAWs — that's not the model that we want to replicate," she tells me.

So this year the YAAWs have project advisors (usually YBCA staff) who help them tackle a project addressing pressing social issues. Each one also partners with a community group to inform their piece.

Respectively, Leung, Yu, and Spears are making: a creepy-cool process piece built around Internet privacy rights sponsored by the Electronic Frontier Foundation; remixed movie posters that raise awareness about the Great Pacific Garbage Patch with the help of the Aquarium of the Bay; and an accessible theater program for kids with chronic illness for which CoachArt, a nonprofit is advising.

The work involved in each seemed vast. But with less than three weeks 'til showtime at YBCA's Teen Night on Fri/26 (all 25 projects will be featured, with teen DJs providing the soundtrack for the YAAWs opening night), the three young women are ahead of the game, and willing to humor me about my inquiries about what it was like to spend your day in high school classrooms, and then head downtown to mingle with pro artists, create year-long projects.

Before the four of us splintered off, I got to watch the 25 YAAWs talk about how each had been promoting Teen Night. Flying lockers, tapping their school's radio show, tweeting, recruiting art teachers to spread the word — next time I plan an event, I vowed to ping them on Facebook.

"People here, they care about stuff," Leung told me. "At school, people hide behind their desks." Most importantly, they said, the program is an opportunity for young people to use their voice. "I learned how to speak my mind a lot more here," says Yu, who has been known to make watercolor-like digital renderings of Pikachu costume-wearing men (applesoy.deviant.com) when she's not protecting the environment.

"I learned the meaning of the word limitless," Spears chimes in. She calls herself "addicted" to the stage, to being seen and heard.

The YAAWs I spoke with affirmed that the hours that they spent at YBCA, though, weren't necessarily geared towards turning the performance or gallery scenes on their heads. They go deep. "When you get into art, you learn a new dimension of yourself," says Yu. "And the program's great after a bad day at school," Spears says, to the murmured agreements of her fellow YAAWs. **SFBG**

YOUNG ARTISTS AT WORK TEEN NIGHT

Fri/26, reception: 6-8pm, free; dance party with the Prophets of Funk: 8pm, \$10

Yerba Buena Center for the Arts
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ARTS + CULTURE

CONT>>

SPORTS

PARTICIPATORY

Air Conditioning: Exercise program involving trampolines. Mondays, Wednesdays, 7 p.m.; Saturdays, 8 a.m., \$16. House of Air, 926 Mason, San Francisco, 345-9675, www.houseofairsf.com.

Air Core: Advanced trampoline workout with Kari Chalstrom. Tuesdays, 9 a.m., \$16. House of Air, 926 Mason, San Francisco, 345-9675, www.houseofairsf.com.

Bike to Work Day 2013: To prod you into bicycling to your place of employment on this of all days, the S.F. Bicycle Coalition helpfully provides 26 "Energizer Stations" featuring snacks, beverages, and free swag. "Bike Doctors" from shops like Citizen Chain, Lombardi Sports, Mike's Bikes, Mission Bicycles, and Roll S.F. will also be on hand in case you need maintenance. Thu., May 9, 5:30 a.m., free, sfbike.org/btwd. Multiple San Francisco Locations, multiple addresses, San Francisco, N/A.

Cocktails for a Cause: Get discounts on bowling and three Sailor Jerry cocktails for \$10 at this benefit happy hour event. Wed., May 1, 5-8 p.m., \$10, sfweekly.strangertickets.com. Lucky Strike Lanes, 200 King St., San Francisco, 400-8260, www.bowluckystrike.com.

Course of the Force: An Olympic-style relay — only with *Star Wars* toy lightsabers instead of a flaming torch — that winds its way down the California coast from Skywalker Ranch in Marin all the way to the San Diego Comic Con. 100% of proceeds from runner registration benefit local Make-A-Wish Foundations along the route. July 9-16, \$150, courseoftheforce.starwars.com. Multiple Bay Area Locations, San Francisco, N/A.

Cycle S.F.: San Francisco Recreation and Parks Department fundraiser featuring a casual, family-friendly bike ride of either 13 miles or 24 miles (your choice), riding mostly coastal roads along Mission Bay, Fisherman's Wharf, The Presidio, and Great Highway. Sun., April 28, 7 a.m., \$50-\$85, cyclesf.org. McCovey Cove Parking Lot, 3rd St., San Jose.

Downtown San Francisco Kayak Trip: A scenic paddle along the city's central coastline. Saturdays, Sundays, 1 p.m., \$58.50-\$75 advance, citykayak.com. South Beach Harbor, Pier 40, San Francisco, 495-4911, www.southbeachharbor.com.

Electric Run San Francisco: This 5K nighttime run that winds inside, outside, and around the stadium is closer to a rave than a race, with one million watts of flashing lights and electronic music accompanying the (non-timed) participants as they progress through the course. Proceeds benefit Smile Train. Sat., April 27, 8:20 p.m., \$45-\$65, electricrun.com/san-francisco. Candlestick Park, 602 Jamestown, San Francisco, 467-1994.

Family Kayak Trip: An easy jaunt designed for first-time paddlers and families. Saturdays, Sundays, 11 a.m., \$49-\$59 advance, 357-1010, citykayak.com. South Beach Harbor, Pier 40, San Francisco, www.southbeachharbor.com.

Moraga Triathlon: Adult: 400-meter swim, 14-mile bike, three mile run. Youth: 150-meter swim, three-quarter mile bike and run. Sat., April 27, \$28-\$78. Campolindo Performing Arts Center, 300 Moraga Road, Moraga.

Opening Day on the Bay 2013: Celebrate the beginning of the sailing season with free kayaking, stand-up paddleboarding, and sailboat rides. Sat., April 27, 11 a.m.-4 p.m., free. Treasure Island Sailing Center, 698 California Ave., San Francisco, 421-2225, www.tisailing.org.

Presidio Y Trails Fun Run: Healthy Kids Day celebration featuring a 5K and a 1.5-mile run whose course includes Inspiration Point, El Polin Springs, and more. Sat., April 27, 8 a.m., \$19-\$40, ymcasf.org/presidio/trailrun. Presidio Community YMCA, 63 Funston, San Francisco, 447-9622, www.ymcasf.org/presidio.

S.F. FrontRunners' Run: Each week a gay-friendly group of runners meets for a 3-to-5-mile jog from the Embarcadero to Aquatic Park. Tuesdays, 6:30 p.m., www.sffrontrunners.org. Ferry Building, 1 Ferry Building, San Francisco, 983-8000, www.ferrybuildingmarketplace.com.

SF IndieFest Roller Disco Party: With skate rentals and music provided by the California Outdoor Roller Sports Association. First Friday of every month, 8 p.m. Continues through July 5, \$10, www.sfindie.com. Women's Building, 3543 18th St., San Francisco, 431-1180, www.womensbuilding.org/content/.

Sunday Open Gyms: The San Francisco Gay Basketball Association. Sundays, \$5, www.sfgba.com. Eureka Valley Recreation Center, 100 Collingwood, San Francisco, 831-6810, www.sfgov.org. **SFBG**

420 trip(tych)

BY CAITLIN DONOHUE
caitlin@sfbg.com

STREET SEEN Snoop wore rhinestone-dripping dichotomy to his 420 concert at the Fillmore. Trust, I was stoned enough to come up with theories based around it.

This year's preposterous stoner holiday weekend in San Francisco featured a Haight Street-Hippie Hill clusterfuck that snarled traffic lanes and left 10,000 pounds of litter. Down South in Santa Cruz, cops confiscated a two-pound joint stuffed with an estimated \$6,000 worth of Cali green from the traditional festivities in the hinterlands of the town's UC campus.

My camera and I opted for the slightly more local version of 420 at Dolores Park, where neon *Spring Breakers* fashion trumped pot leaves and the gentleman proudly sporting a Rastafarian flag as a cape was the exception, rather than the bleary eyed rule to the sunburning throngs. Capturing flicks of various, impressively large picnic buffets, I was proud of my fellow stoners for the most part. Has weed culture progressed to the point where we need not don fake dreadlocks or shiny plastic leaf necklaces to proclaim our affinity to legalization? Down.

KNUCKLE PIECE

Later that evening, after clearing the multi-layered gauntlet of security at the Fillmore (I don't remember there being metal detectors the last time I came through for a hip-hop show, granted that was for Macklemore) and waiting for his hour-late, \$75-ticket appearance, Snoop Dogg put on a predictably fun show. "Classic smash hits" were performed, as promised by the show's promotional materials. Nate Dogg was piped in for choruses, back from the dead. The crowd sang along to each song, unchallenged by the repertoire of a man as familiar to the world's hip-hop fans as the MTV logo. He covered "Jump Around," but even this seemingly unnecessary riff seemed in keeping with much of the first half of the show's reliance on material from eras gone by.

But pacifist, Bunny Wailer-blessed Snoop Lion and his Major Lazer-pro-

duced album *Reincarnated* was entirely absent. Perhaps I was the only one harboring hopes of a surprise appearance by tween daughter Cori B. — whose turn on the hook for "No Guns Allowed" I like to imagine as paycheck from Daddy for the time those cops found firearms in the family home.



You could see it in his bling, this lack of commitment to his new persona. Though a rhinestone lion swung from Snoop's slim neck, far more apparent was the garish fist-covering knuckle "Snoop Dogg" piece, which partially obscured his microphone. One wonders if the Lion persona will stick around long enough for Snoop to compile an impressive, be-maned collection of accessories. Maybe not — much of the shtick seems redundant for a rapper already famous for smoking more weed than federal agent bonfires in Humboldt County.

But old school the entirety of the set was not. Singles by Katy Perry and Bruno Mars in which Snoop guest-raps each made the hip-hop purists in the crowd spit. Despite the overwhelming scorn around me, I bopped to Perry's "California Girls" — but even I couldn't stomach the aging rapper juxtaposed with the chorus of Mars' "Young, Wild, and Free". I wondered if he could be convinced that "No Guns Allowed" ventures far closer to "classic good hit" arena than

pop prince crossovers ever will.

MILE HIGH

Then there was a shooting at Denver's massive 420 celebration, the first since Colorado legalized the stuff for recreational use. The news would have been a bummer, had I not gotten to catch up with my girl Coral Reefer, who was a speaker on the Cannabis Cup's first panel discussion about social media and weed.

News of the shooting — which left two attendees at Denver's Civic Center Park with non-life-threatening injuries and several with injuries sustained while being trampled during the ensuing chaos amid the estimated 80,000 crowd — didn't reach attendees at the Cup until a few hours later, Reefer said.

"It was complete sadness. Everyone I spoke to was so disappointed that we had experienced such a great day of community and positive vibrations, and a few miles away something so terrible had happened."

But at the Cup itself, peace reigned, with the possible exception of the grumblers stuck in the at-times hours-long wait to get in. Reefer says the sophistication of marijuana concentrates continues to improve at these mega-events, and the variety of pot accoutrements — like local brands of vape pens — is impressive. "There's so much issue with crossing state lines with cannabis products, it seems like each state has developed their own economy when it comes to cannabis goods."

For Reefer, even the chaotic Civic Center scene signified a growing interest in marijuana she sees as positive. "We need to understand there are millions of people on our side and we need to be prepared when they come to us," she said.

And perhaps — a la Snoop's schizophrenic accessories — someday no one will feel the urge to don crocheted red-yellow-and-green beanies, or make a reggae album, merely to proclaim allegiance to marijuana. Dear government, if we drop the culturally derivative stoner trappings, will you accept that weed has been a part of us all along? **SFBG**



INTERNATIONAL MS. LEATHER 2013 SARHA SHAUBACH REIGNS VICTORIOUS OVER HER COURT. PHOTO COURTESY INTERNATIONAL MS. LEATHER

Pageant play

An interview with the newly crowned Ms. International Leather 2013 — and the week's sexiest events

SEX Who could have anticipate that this year's International Ms. Leather pageant (www.imsl.org) would do so much to temper the legacy of Sarah Palin? Thanks to the crowning of Sarha Shaubach, the world now has an alternative posterwoman for that tiny hamlet on the outskirts of Anchorage's metropolitan area.

Shaubach, who accepted her title wearing a furry hat and a stole with paws on April 20, told us a little about herself via email the day after the pageant's climax at the Holiday Inn Golden Gateway. The event drew leatherwomen from all over the world to the Van Ness Avenue hotel for play parties, history panels, kinky writing intensives, and extensive opportunities for forging a global network of BDSM broads. (**Caitlin Donohue**)

SFBG: What does your new title mean to you?

Sarha Shaubach: The International Ms Leather title represents a long history of diverse women from all over the country sharing a passion to support and grow bonds between leatherwomen from many different kinds of background and experiences. To me, this title is a chance to learn, educate, grow, and thrive in my journey as a leatherwoman while building bonds between communities.

SFBG: Tell me about your winning outfit.

SS: I wore a combination of fur and leather for my last and final outfit on stage. I felt that [those materials] most authentically represented who I am and where I come from. The furs were harvested by me and my family in Meadow Lakes, Alaska, and the leathers were bought secondhand at various thrift stores.

SEXY EVENTS

"Maximizing a Women's Pleasure"

Wed/24, 8-10pm, \$35. Pink Bunny, 1772 Union, SF. www.pinkbunny.biz. Learn how to work a clit in the Marina? It's true! Drop in on the adorable, independently owned sex shop Pink Bunny for this two-hour seminar by Japanese bondage expert and sex educator Midori on giving and receiving female feelings. Couples and solo enthusiasts of all genders welcome.

Home Movies 101 Sat/27, 2-5pm, \$60 solo admission, \$80 couples. Center for Sex and Culture, 1349 Mission, SF. www.sexandculture.org. Porn star Kara Price uses hawt, if clothed, demonstrations of various positions and orgasms to teach you how to make a pro sex tape. Get half off tuition if your partner is in the military or overseas.

SFBG: Highlight of the pageant week?

SS: The excitement of all the hot leather folk at the IMSL "Seductions Show" on Thursday night was a highlight for sure, but calling home to talk to my husband John after the contest would have to take the cake. He seems to be just as excited for my new title as I am.

SFBG: As a leatherwoman, what do you consider your greatest achievement?

SS: My greatest achievement to this point would be producing the first Northern Exposure (www.northern-exposurealaska.com) in 2010, Alaska's only BDSM/leather education weekend. Since then, and with the help of my amazing tribe of friends and volunteers, we have brought more than 50 educators from all over North America to Alaska to teach and present on all kinds of kink and leather-related topics. **SFBG**

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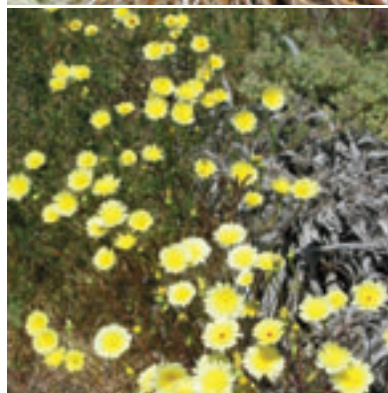
Aston Maui Hill



Aston Islander on the Beach



Desert bloom



BY MARKE B.
marke@sfbg.com

TRAVEL Now that Coachella's hipster mankini swarm has faded into ironic memory — and we're smack dab in the middle of National Park Week (through Sun/28) — it's time for a quiet trip down south to witness one of the best things in the world, pretty much: wildflower season in Joshua Tree National Park.

Starting in February in the lowlands and continuing through May at higher elevations, tiny splashes of color detail the dusty ground of Pinto Basin in vibrant hues, while hardy cacti and shrubs (like my favorite, the tall and sinuous ocotillo, or Jacob's staff) effloresce with knockout blooms.

And let's not forget those mystical loners of desert, the Joshua trees themselves, which are flowering particularly spectacularly this year.

A recent trip revealed bright yellow creosote and fiddleneck, flaming orange chuparosa, white yucca and desert star, delicate blue Canterbury bells, and spiky purple chia, among many others. It's a contemplative experience, regarding the moonscape-like environment close enough to pinpoint these little beauties.

Nothing beats camping if you go, but when campgrounds are full up (or when traveling companions prefer the indoors), it's hard to beat the utilitarian Hotel 29 Palms in, yes, nearby Twentynine Palms for value. Or treat yourself to one of my favorite spots, the Del Marcos in Palm Springs, an mid-century architectural delight about 45 minutes from the park. The invaluable National Park service website has more info, including a regularly updated wildflower report, at www.nps.gov/jotr. **SFBG**

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Listings compiled by Cortney Clift and Caitlin Donohue. Submit items for the listings at listings@sfbg.com. For further information on how to submit items for listings, see Picks.

WEDNESDAY 24

LGBT Career Fair SF LGBT Center, 1800 Market, SF. lgbtcareerfair2013.eventbrite.com. Noon, free. RSVP online. Head over to the LGBT Center today to check out some leading Bay Area employers dedicated to diversity and inclusion in the workplace. The fair provides the LGBT community and allied job seekers the opportunity to network and discover new careers.

THURSDAY 25

Green fashion show and discussion SkunkFunk, 1475 Waight, SF. www.efactor.com/greenclothesff. 7-9pm, free. Check out a fashion show with a focus on sustainable, eco-friendly clothing. After you're wooed by all the green style Oceana Lott, a human resource manager, magazine editor, and teacher will speak about how to create a lifestyle that is both fulfilling and economically minded.

The Bone Room Presents The Bone Room, 1573 Solano, SF. www.boneroompresents.com. 7pm, free. Head to the Bone Room this evening to uncover the mysteries behind the human nose. Neuroscientist Leslie Vosshall will give an in-depth presentation on the biology and possibility of genetic basis for the human sense of smell. **"How to Move a Mountain"** Southern Exposure, 3030 20th St., SF. www.soex.org. 7-9pm, free. At this eclectic three-pack of presentations on the power of collaborations you'll be able to learn about the sexual life of slime mold, robots that can improvise music, and how to draw collectively.

FRIDAY 26

Body image workshop AHP Services Center, 1930 Market, SF. www.ucsf-ahp.org. 6:30-9:30pm, free. Call (415) 476-6448 x1 to register. Join tonight's discussion about the way gay and bisexual men see their bodies. The evening will cover ways to improve body image and how it can affect your relationships and sex life.

Natural Poetry Month book party Pegasus Downtown, 2349 Shattuck, Berk. www.omnidawn.com. 7pm, free. Celebrate National Poetry Month with Omnidawn Publishing. Writers George Albon, Norma Cole, Alice Jones, and more will give brief readings from their own Omnidawn books. Hors d'oeuvres, desserts, wine, and fizzy water will be provided to sip and snack on.

SATURDAY 27

Public Square: Future soul edition YBCA Forum and Galleries, 701 Mission, SF. www.ybca.org. 11am-1am. Check website for specific event prices. Join the YBCA for a full day of classes, performances, and exhibits. Some events on the schedule include the 50 Cent Tabernacle, which — for a

mere 50 cents — will give you access to up to six of the offered dance and movement classes. Hang out at an event put on by art group Field of Inquiry afterward, which answers the question "What will soul look like in the year 2038?" The group will respond with performances, food, design, murals, and technology. Check the site for a full schedule of events for the day.

Same-Sex Ballroom Competition Just Dance Ballroom, 2500 Embarcadero, Oakl. www.aprilfolies.com. 10am-11pm, \$15 for daytime events only, \$25 for evening events only, \$35 for entire day. Now in its 11th year, the annual and longest running same-sex dance competition will include international Latin, American smooth, and American rhythm divisions. New to the competition this year are tango and country western dances. The day includes dance lessons for beginners, A-level finals, performances by top rated couples in the evening, and an open social dance for all.

Ninth Annual Golden Gate Sacred Harp Singing Potrero Hill Neighborhood House, 953 De Haro, SF. www.bayareasacredharp.org. 9am-3:30pm, free. Experience the raw power and moving poetry of the sacred harp in an authentic singing ritual — a centuries-old tradition of singing early American hymns in shape note style. A dinner will be held at noon on the grounds, so bring a dish to share.

SUNDAY 28

People's Park Anniversary People's Park, 2556 Haste, Berk. www.peoplepark.org. Noon-6pm, free. The politically driven, community-run park is celebrating its 44th anniversary today. The day will consist of live performances by The Fvah Squad Band, Junior Toots, and more. There will be tables for community organizations, workshops, free vegan meals from Food not Bombs, and a drum circle.

Pinhole Photograph Day RayKo, 428 Third St., SF. www.raykophoto.com. Noon-5pm, free. In honor of worldwide Pinhole Photography Day, RayKo is hosting a special exhibition of this throwback, analogue art. Pinhole artist Jo Babcock will be exhibiting his images and cameras made from everything from a suitcase to coffee pots to a bowling ball case. Babcock will also be teaching pinhole amateurs how to make their own camera from supplies provided by RayKo. Check the website to enroll in this quick-and-easy seminar.

How Weird Street Faire Howard and New Montgomery, SF. www.howweird.org. Noon-8pm, \$10 donation requested. The 14th annual street faire is back with the theme "Weirdi Gras." The fair will include marching bands, parades, art, performances, 10 stages of world-class electronic music, and vendors from around the world. Expect to see costumes, and dancing reminiscent of New Orleans' Mardi Gras style. Even more exciting, five New Orleans marching bands will roam the fair grounds this year, in accordance with the theme.

Festival of Mandolins Croatian American Cultural Center, 60 Onondage, SF. www.croatianamerican-web.org. 11am-5pm, \$10 advance, \$15 door, children free. The 13th annual San Francisco Festival of the Mandolins will include five diverse performances ranging from bluegrass to classical. Before the show mandolin workshops will be held. Ethnic Bulgarian food will also be available. **SFBG**

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GOD LOVES UGANDA, FATAL ASSISTANCE, AND A RIVER CHANGES COURSE.

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Screening is believing

Five must-see SFIFF documentaries

BY CHERYL EDDY

cheryl@sfbg.com

SFIFF Most contemporary Americans don't know much about Uganda — that is, beyond Forest Whitaker's Oscar-winning performance as Idi Amin in 2006's *The Last King of Scotland*. Though that film took some liberties with the truth, it did effectively convey the grotesque terrors of the dictator's 1970s reign. (Those with deeper curiosities should check out Barbet Schroeder's 1974 documentary *General Idi Amin Dada: A Self Portrait*.) But even decades post-Amin, the East African nation has somehow retained its horrific human-rights record. For example: what extremist force was behind the country's Anti-Homosexuality Bill, which proposed the death penalty as punishment for gayness?

The answer might surprise you, or not. As the gripping, fury-fomenting doc *God Loves Uganda* reveals, America's own Christian Right has been exporting hate under the guise of missionary work for some time. Taking advantage of Uganda's social fragility — by building schools and medical clinics, passing out food, etc. — evangelical mega churches, particularly the Kansas City, Mo.-based, breakfast-invoking International House of Prayer, have converted large swaths of the population to their ultra-conservative beliefs.

Filmmaker Roger Ross Williams, an Oscar winner for 2010 short *Music by Prudence*, follows naive "prayer warriors" as they journey to Uganda for the first time; his apparent all-access relationship with the group shows that they aren't outwardly evil people — but neither do they comprehend the very real consequences of their actions. His other sources, including two Ugandan clergymen who've seen their country change for the worse and an LGBT activist who lives every day in peril, offer a more harrowing perspective. Evocative and disturbing, *God Loves Uganda* seems likely to earn Williams more Oscar attention.

More outrage awaits in *Fatal Assistance*, Port-au-Prince native Raoul Peck's searing investigation into the bungling of post-earthquake humanitarian efforts in Haiti. So many good intentions, so many dollars donated, so many token celebrities (Bill Clinton, Sean Penn) involved — and yet millions of Haitians remain homeless, living in "temporary" shelters. Disorganization among the overabundance of well-meaning NGOs that rushed to help is one cause; there's also the matter of nobody trusting the Haitian government to make its own financial decisions. Peck, a former Minister of Culture, offers a rare insider's perspective. Though the film's voice-overs (framed as letters that begin "dear friend") can get a little treacly, the raw evidence Peck collects of "the disaster of the community not being able to respond to the disaster" is powerful stuff.

There's more levity sprinkled amid the tragedy (and bureaucratic frustration) contained in Ilian Metev's *Sofia's*

Last Ambulance. If nothing else, this doc will make you extremely cautious if you ever find yourself visiting the capital of Bulgaria; its depiction of the city's medical care is grim at best. An underpaid, harried trio — doctor, nurse, and driver — grapple with dispatchers who don't pick up and drivers who don't let ambulances pass, bad directions, outdated equipment, and other unbelievable situations that would be funny if lives weren't hanging in the balance. Metev never films the patients, instead keeping his focus on the paramedics. Sarcastic nurse Mila Mikhailova is a standout, sweetly calming down an injured child, bluntly advising a drug addict, and joking about her love life with her co-workers. Only during rare moments of downtime does her exhaustion emerge.

More lives in chaos — albeit slightly more existentially — are depicted in *A River Changes Course*, which picked up a Grand Jury Prize for World Cinema Documentary at the 2013 Sundance Film Festival. Cambodian American filmmaker Kalyanee Mam followed a trio of rural Cambodian families over several years, eventually crafting a vividly-shot, meditative look at lives being forced to modernize. Talk about frustrating: farmers grapple with a new worry — debt — so the eldest daughter heads to Phnom Penh to work in a factory. But the paltry wages she earns aren't enough to offset the money they will have to spend on food, since they can't farm enough to eat without her around to help. Elsewhere, a teenage boy who figured he'd grow up to be a fisherman takes a backbreaking planting job when the fish grow scarce; he confesses to Mam that he's long since given up any dreams of getting an education. "Progress" has rarely felt so bleak.

Adding a much-needed dose of quirk to all of the above is Kaspar Astrup Schröder's *Rent a Family Inc.*, about Ryuichi, a Tokyo man whose business name translates to "I want to cheer you up." He's a professional stand-in, offering himself or any of his rotating cast of staffers to pretend to be friends or relatives in situations, including weddings, where the real thing is either not available or won't suffice.

That premise alone would make for an intriguing doc — though there's a disclaimer that certain scenes with clients are "reconstructed" — but Ryuichi's career choice feels even more surreal once it's revealed how dysfunctional his own family is; among a wife and two kids, he gets along best with the family Chihuahua. Though Schröder focuses on Ryuichi's ennui at the expense of delving into, say, what it is about Japanese culture that enables the need for fake family members, the guy is undeniably fascinating. "I'm like a handyman, fixing people's social engagements," he explains — but he has no clue how to mend his own. **SFBG**

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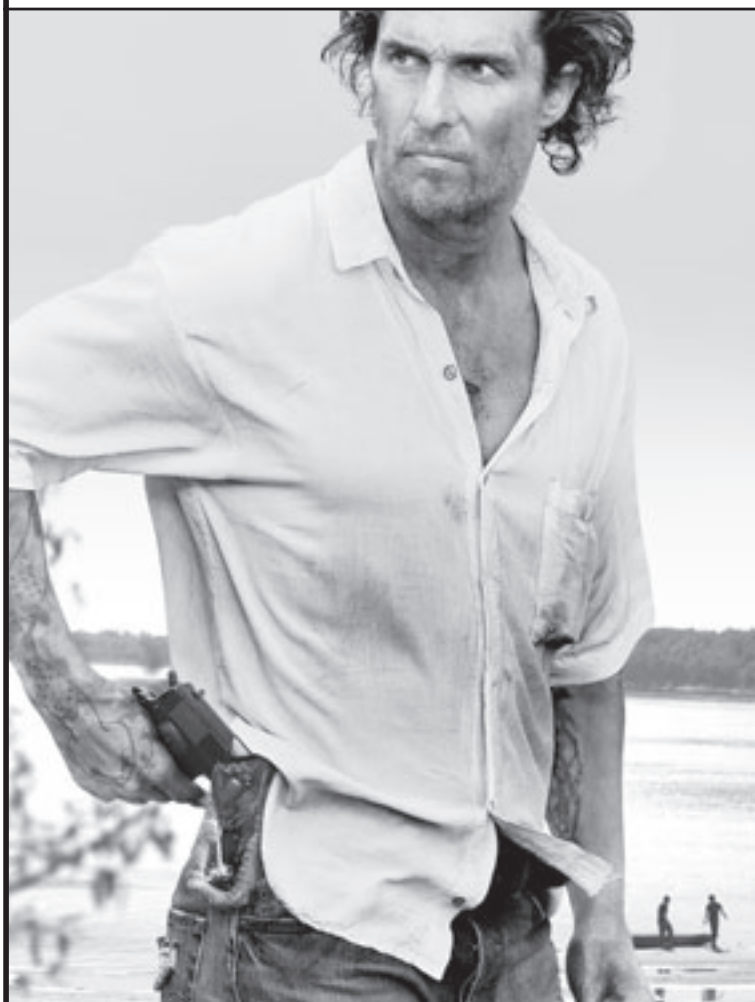
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BY DENNIS HARVEY
arts@sfbg.com

SFIFF “The greatest Finnish movie ever made” — drop that phrase on someone (at least a non-Finn) and they will most likely make some crack suggesting there can’t possibly be enough of them for the distinction to matter. But Finland has had a rich and idiosyncratic filmmaking history stretching back to 1907. It hardly begins and ends with Aki Kaurismäki, the droll minimalist who was the first (and still only) Finnish director to regularly win international distribution.

Evidence of that isn’t so easy to find, or especially to watch, however. When a few years ago the Pacific Film Archive hosted a retrospective of fascinating 1930s-40s melodramas by Teuvo Tulio, it was like finding a time capsule left by a forgotten civilization — contents strange, exotic, and sort of wonderful. One yearned for more. But chances to see classic Finnish cinema haven’t exactly flourished since.

So it’s no great surprise that “the greatest Finnish movie” — so say many folk, including Kaurismäki — should turn out to be one that you’ve very likely never heard of. Mikko Niskanen’s *Eight Deadly Shots*, which the San Francisco International Film Festival is showing in conjunction with Finnish film scholar-director-programmer Peter von Bagh’s receipt of this year’s Mel Novikoff Award, is a five-and-one-quarter-hour rural tragedy starring Niskanen himself as a poor farmer doomed by both self-destruction and a ruthless social system. It’s not an “epic” in the usual sense of narrative expansiveness. Rather, it’s an intimate, deliberately rough-hewn drama that simply takes a very long—but never dull—time to run its course. The SFIFF catalog aptly compares it to Zola. A modern literary comparison would be to the Canadian novelist David Adams Richards, whose bucolic New Brunswick characters likewise stumble drunkenly from one bad decision to another, hemmed in by poverty and despair, yet ultimately achieving a kind of grandeur in their haplessness.

Nordic track

SFIFF offers an all-too-rare opportunity to appreciate Finnish cinema

Niskanen was himself from a poor rural background, and such a handful that his father threw him out at age 13. Nonetheless he retained a strong connection to the culture of small farms that typified Finnish life in his youth but was nearly extinct by his death at age 61 in 1990.

Growing into strapping adulthood, he had some success as a 1950s stage and film actor. A man prone to have a hand in everything, he naturally progressed to operating behind as well as in front of the camera. His 1962 feature directorial debut *The Boys* was widely praised, and commenced a pattern in which his projects almost invariably (even when they were based on someone else’s life or fiction) contained elements of autobiography: in this case portraying a childhood lived partly under wartime privations.

Youth and country life were two of his major ongoing themes. They reached their combined popular apex in his 1967 *Skin, Skin*, whose sexy young protagonists on rural holiday reflected the era’s rapidly evolving mores to unprecedented box-office success.

Very different was *Eight Deadly Shots*, directly drawn from a true crime: After serial scrapes with the law (mostly over his illegal brewing of moonshine), an impoverished small farmer had a standoff in which he shot to death several police officers before turning himself in. Niskanen poured a great deal of himself into the story, supposedly going a bit berserk for real when the climactic sequences were filmed.

With its portrait of a well-intentioned but reckless, none-too-bright, alcoholic, eventually suicidal and family-endangering character — one that, by the way, the imprisoned real-life model found painfully accurate when Niskanen showed him the film — the black and white film finds pathos in protagonist Pasi’s steady march toward disaster. He’s too weak to save himself, yet a society in which a small-time farmer can no longer support his loved ones is as much to blame for his downfall as the hooch brewed in a tub in the forest.

The supporting performances (many cast with nonprofessional residents from the shooting locations) can be amateurish at times, but Niskanen’s own central turn is pretty epic. So is the drama he ekes from the minutiae of rural life — a scene of Pasi coaxing his stuck horse out of a snow drift takes on an urgency that could only be earned by a movie that’s made clear just how few resources (animal, vegetable or mineral) this family has.

Expected to be an 80-minute feature, *Shots* instead wound up being a TV miniseries. (It was later edited down to a two and a half hour feature that’s considered inferior.) It was wildly praised by everyone, even the country’s president. But the much-married, restless Niskanen never experienced such success again, gradually falling into depression and self-pity as various ventures failed to put him back on top. As von Bagh’s own three-hour TV documentary about the late artist makes clear, he was a very complicated man. But no doubt in Finland, like everywhere else, the really creative people are usually a little bit mad. **SFBG**

MEL NOVIKOFF AWARD: AN AFTERNOON WITH PETER VON BAGH

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EIGHT DEADLY SHOTS

May 5, noon; May 7, 12:15pm (includes 10-minute intermission), \$10–\$15
Sundance Kabuki
1881 Post, SF
festival.sffs.org

Short takes: SFIFF week one

The Artist and the Model (Fernando Trueba, Spain, 2012) The horror of the blank page, the raw sensuality of marble, and the fresh-meat attraction of a new model — just a few of the starting points for this thoughtful narrative about an elderly sculptor finding and shaping his possibly finest and final muse. Bedraggled and homeless beauty Mercè (Aida Folch) washes up in a small French town in the waning days of World War II and is taken in by a kindly woman (Claudia Cardinale), who seems intent on pleasantly pimping her out as a nude model to her artist husband (Jean Rochefort). As his former model, she knows Mercè has the type of body he likes — and that she's capable of restoring his powers, in more ways than one, if you know what I mean. Yet this film by Fernando Trueba (1992's *Belle Époque*) isn't that kind of movie, with *those* kinds of models, especially when Mercè turns out to have more on her mind than mere pleasure. Done up in a lustrous, sunlit black and white that recalls 1957's *Wild Strawberries*, *The Artist and the Model* instead offers a steady, respectful, and loving peek into a process, and unique relationship, with just a touch of poetry. *Fri/26, 1pm, and Sun/28, 6:30pm, Kabuki.* (Kimberly Chun)

The Kill Team (Dan Krauss, US, 2012) Dan Krauss' documentary chronicles the shocking case of a US Army unit in Afghanistan whose squad leader, one Sgt. Calvin Gibbs, encouraged his men to kill unarmed, unaccused civilians for fun, then cover it up as alleged self-defense. (He also collected severed fingers for an eventual bone necklace.) When subordinate Adam Winfield was disturbed enough by this to tell his parents (his father a Marine vet), and ponder informing officials, he was threatened with his own lethal "accident." Once the scandal finally broke, he found himself on military trial for murder along with Gibbs and others. While sometimes a little too slickly made in a narrative-feature kind of way, this is a potent look at the vagaries of military justice, not to mention a military culture that can foster dangerously frustrated adrenaline junkies. As one of Winfield's



fellow accused puts it, Afghanistan was "boring as fuck" because they expected to be "kickin' ass" when "instead we're forced to help 'em build a well, or a school, or whatever." Another shrugs "It was nothing like everyone hyped it up to be ... and that is probably partly why, uh, things happened." *Fri/26, 9pm, PFA; May 6, 3:15pm, and May 7, 6pm, Kabuki; May 9, 6pm, New People.* (Harvey)

Rosie (Marcel Gisler, Switzerland, 2013) Moms: can't live with 'em ... and can't live with 'em. Roughly, that's the predicament of successful gay writer Lorenz (Fabian Kruger) when his hard-drinking independent *mater* Rosie (Sibylle Brunner) keels over with a heart attack. His heart is with his tough old bird of a mother — unlike his more conventional sister (Judith Hofmann) — though a young, adorable fanboy of a neighbor (Sebastian Ledesma) is intent on competing for his attentions. Director and co-writer Marcel Gisler spares no warmth or care when it comes to filling out the story fully, as when Lorenz discovers that he has more in common with his seemingly inaccessible late father than he ever imagined. While *Rosie* paints a rosier, slightly more sentimental picture, imagine a warmer and fuzzier yet still renegade Rainer Werner Fassbender nursing a wisecracking, headstrong Emmi post-1974's *Ali: Fear Eats the Soul*. *Fri/26, 9:30pm, Kabuki; Sun/28, 9pm, PFA; Tue/30, 6pm, Kabuki.* (Chun)

You're Next (Adam Wingard, US, 2011) The hit of the 2011 Toronto Film Festival's midnight section — and one that's taking its sweet time getting to theaters — indie horror specialist (2010's *A Horrible Way to Die*, 2007's *Pop Skull*, 2012's *V/H/S*) Adam Wingard's feature isn't really much more than a gussied-up slasher. But it's got vigor, and violence, to spare. An already



uncomfortable anniversary reunion for the wealthy Davison clan plus their children's spouses gets a lot more so when dinner is interrupted by an arrow that sails through a window, right into someone's flesh. Immediately a full on siege commences, with family members reacting with various degrees of panic, selfishness, and ingenuity, while an unknown number of animal-masked assailants prowl outside (and sometimes inside). Clearly fun for its all-star cast and crew of mumblecore/indie horror staples, yet preferring gallows' humor to wink-wink camp, it's a (very) bloody good ride. *Sat/27, 11:30am, Kabuki; May 1, 9:45pm, Kabuki.* (Harvey)

Ernest & Celestine (Stéphane Aubier, Vincent Patar, and Benjamin Renner, France/Luxembourg/Belgium, 2012) Belgian animators Vincent Patar and Stéphane Aubier are best known for the stop-motion shorts series (and priceless 2009 subsequent feature) *A Town Called Panic*, an anarchic, absurdist, and hilarious creation suitable for all ages. Their latest (co-directed with Benjamin Renner) is ... not like that at all. Instead, it's a sweet, generally guileless children's cartoon that takes its gentle, watercolor-type visual style from late writer-illustrator Gabrielle Vincent's same-named books. Celestine (voiced by Pauline Brunner) is an orphaned girl mouse that befriends gruff bear Ernest (the excellent Lambert Wilson), though their improbable kinship invites social disapproval and scrapes with the law. There are some clever satirical touches, but mostly this is a soft-hearted charmer that will primarily appeal to younger kids. Adults will find it pleasant enough — but don't expect any *Panic*-style craziness. *Sun/28, 12:30pm, and May 1, 7pm, Kabuki.* (Harvey)

Museum Hours (Jem Cohen, US, 2012)



Feature documentaries *Benjamin Smoke* (2000) and *Instrument* (2003) are probably Jem Cohen's best-known works, but this prolific filmmaker — an inspired choice for SFIFF's Golden Gate Persistence of Vision Award, honoring "a filmmaker whose main body of work is outside the realm of narrative feature filmmaking" — has a remarkably diverse resume of shorts, music videos, and at least one previous narrative film (albeit one with experimental elements), 2004's *Chain*. Cohen appears in person to discuss his work and present his latest film, *Museum Hours*, about a guard at Vienna's Kunsthistorisches Museum ("the big old one," the man calls it) who befriends a Montreal woman visiting her comatose cousin. It's a deceptively simple story that expands into a deeply felt, gorgeously shot rumination on friendship, loneliness, travel, art history and appreciation, and finding the beauty in the details of everyday life. *Sun/28, 5:30pm, Kabuki.* (Eddy)

The Patience Stone (Atiq Rahimi, France/Germany/England/Afghanistan, 2012) "You're the one that's wounded, yet I'm the one that's suffering," complains the good Afghan wife of *Patience Stone* in this theatrical yet charged adaptation of Atiq Rahimi's best-selling novel, directed by the Kabul native himself. As *The Patience Stone* opens, a beautiful, nameless young woman (Golshifteh Farahani) is fighting to not only keep alive her comatose husband, a onetime Jihadist with a bullet lodged in his neck, but also simply survive on her own with little money and two small daughters and a war going off all around her. In a surprising turn, her once-heedless husband becomes her solace — her silent confidante and her so-called patience stone — as she talks about her fears, secrets, memories, and desires, the latter sparked by a meeting



with a young soldier. Despite the mostly stazy treatment of the action, mainly isolated to a single room or house (although the guerilla-shot scenes on Kabul streets are rife with a feeling of real jeopardy), *The Patience Stone* achieves lift-off, thanks to the power of a once-silenced woman's story and a heart-rending performance by Farahani, once a star and now banned in her native Iran. *Mon/29, 6:30pm, and Tues/30, 8:45pm, Kabuki.* (Chun)

Peaches Does Herself (Peaches, Germany, 2012) Canadian-born yet the quintessential modern Berlin act — transgressively sexed-up electroclash slash-performance artist — Peaches delivers an expectedly high-concept live show in this nimbly cinematic concert movie. The first 15 minutes or so are absolutely great: raunchy, hilarious, imaginatively staged (completely with an orgiastically inclined dance troupe). But after a while it really begins to bog down in prolonged appearances by elderly burlesque-type standup Danni Daniels, stilted ones by Amazonian transsexual Sandy Kane, and an attempt at a quasi-romantic-triangle narrative that is meant to be funny and outrageous but just kinda lies there. Diehard fans will be thrilled, but most viewers will hit an exhaustion point long before the film reaches its (admittedly funny) fadeout. *Mon/29, 9:45pm, and May 2, 9:15pm, Kabuki.* (Harvey) **SFBG**

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FILM LISTINGS

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SAN FRANCISCO INTERNATIONAL FILM FESTIVAL

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OPENING

Arthur Newman Colin Firth and Emily Blunt star in this tale of lost souls who find happiness after meeting on a road trip. (1:41)
The Big Wedding According to the poster, *The Big Wedding* cake-smashes everything Hollywood loves to play on repeat into a single film: it's an ensemble comedy, a remake of a foreign film, and features Amanda Seyfried as a bride and Robert De Niro as a rascally patriarch. Plus, Robin Williams plays a priest. (1:29) *Presidio*.
In the House In François Ozon's first feature since the whimsical 2010 *Potiche*, he returns somewhat to the playful suspense intrigue of 2003's *Swimming Pool*, albeit with a very different tone and context. Fabrice Luchini plays a high school French literature teacher disillusioned by his students' ever-shrinking articulacy. But he is intrigued by one boy's surprisingly rich description of his stealth invasion into a classmate's envied "perfect" family — with lusty interest directed at the "middle class curves" of the mother (Emmanuelle Seigner). As the boy Claude's writings continue in their possibly fictive, possibly stalker-ish provocations, his teacher grows increasingly unsure whether he's dealing with a precocious bourgeoisie satirist or a literate budding sociopath — and ambivalent about his (and spouse Kristin Scott Thomas' stressed gallery-curator's) growing addiction to these artfully lurid possible exposés of people he knows. And it escalates from there. Ozon is an expert filmmaker in nimble if not absolute peak form here, no doubt considerably helped by Juan Mayorga's source

play. It's a smart mainstream entertainment that, had it been Hollywood feature, would doubtless be proclaimed brilliant for its clever tricks and turns. (1:45) *Clay*. (Harvey)
Mud The latest from Jeff Nichols (2011's *Take Shelter*) stars Matthew McConaughey as an escaped con who befriends two Arkansas boys while he's on the run. (2:15) *California*.
Pain & Gain Michael Bay directs this action-comedy about an organized crime ring populated by bodybuilders; the cast includes Mark Wahlberg and Dwayne "The Rock" Johnson. (2:00) *Shattuck*.
Simon Killer Antonio Campos — producer of 2011's *Martha Marcy May Marlene* and director of 2008's *Afterschool* — helms this dread-filled, urban-noir tale of the ultimate ugly American abroad. Smarting from a recent breakup, Simon (Brady Corbet) roams Paris' seedier streets, composing letters to his ex in his head while blasting ironically cheerful pop songs in his headphones. But this is no twee tale of redemption: Simon is a sociopath, probably also a psychopath, and we soon fear for the willowy prostitute (Mati Diop of 2008's *35 Shots of Rum*) who is taken in by his manipulative charm. Campos has said that Simon is inspired by convicted murderer and Natalie Holloway suspect Joran van der Sloot, and Corbet's coolly unnerving performance bears that out. The story, alas, is not nearly as compelling — even without a gold-hearted hooker it'd still hit too many predictable beats. (1:45) *Opera Plaza*, *Shattuck*. (Eddy)
Tai Chi Hero Six months ago, *Tai Chi Zero* — Stephen Fung's nutty tale of a martial arts savant who journeys to an isolated town to learn a top-secret technique — barreled into local theaters. A stylish kung fu flick with a high degree of WTF-ness, *Zero* ended on a pretty significant cliffhanger, so here's the cheeky sequel for those who've been wondering what happened to Yang Lu Chan (Yuan Xiaochao) — a sweet fool when he's not in supernatural Hulk-smash mode — and company. A brief intro gets newbies up to speed before the action starts: Lu Chan and the bossy-yet-comely daughter (Angelababy) of the local grandmaster (Tony Leung Ka Fai) have entered into a marriage of convenience — and there's something fishy about Lu Chan's brother-in-law, newly returned from a long exile with his own secretive bride. Meanwhile, the family worries about the dreadful "bronze bell prophecy" while the first film's Westernized villain plots tasty revenge. In addition to all the high-flying,

TYE SHERIDAN, JACOB LOFLAND, AND MATTHEW MCCONAUGHEY STAR IN ADVENTURE DRAMA *MUD*, OUT FRI/26.

PHOTO BY JAMES BRIDGES



slo-mo scenes of hand-to-hand combat, highlights include a soundtrack filled with unexpected choices (heavy metal, accordion), a cameo by cult actor Peter Stormare (hamming it up big-time), and an army tricked out with steampunky weapons. (1:40) *Metreon*. (Eddy)

ONGOING

The Angels' Share The latest from British filmmaker Ken Loach (2006's *The Wind that Shakes the Barley*) and frequent screenwriter collaborator Paul Laverty contains a fair amount of humor — though it's still got plenty of their trademark grit and realism. Offered "one last opportunity" by both a legal system he's frequently disregarded and his exasperated and heavily pregnant girlfriend, ne'er-do-well Glaswegian Robbie (Paul Brannigan) resolves to straighten out his life. But his troubled past proves a formidable roadblock to a brighter future — until he visits a whiskey distillery with the other misfits he's been performing his court-ordered community service with, and the group hatches an elaborate heist that could bring hope for Robbie and his growing family ... *if* his gang of "scruffs" can pull it off. Granted, there are some familiar elements here, but this 2012 Cannes jury prize winner (the fest's de facto third-place award) is more enjoyable than predictable — thanks to some whiskey-tasting nerd-out scenes, likable performances by its cast of mostly newcomers, and lines like "Nobody ever bothers anybody wearing a kilt!" (not necessarily true, as it turns out). Thankfully, English subtitles help with the thick Scottish accents. (1:41) *Embarcadero*.

(Eddy)
Blancanieves If you saw the two crappy overblown Hollywood takes on Snow White last year, my condolences. This is probably its best cinematic incarnation ever not made by someone called Walt. Pablo Berger's *Blancanieves* transplants the tale to 1920s Spain and told (à la 2011's *The Artist*) in the dialogue-free B&W style of that era's silent cinema. Here, Snow is the daughter of a famous bullfighter (a beautiful performance by Daniel Giménez Cacho) who's paralyzed physically in the ring, then emotionally by the death of his flamenco star wife (Imma Cuesta) in childbirth. He can't bring himself to see his daughter until a grandmother's death brings little Carmencita (the marvelous Sofía Oria) to the isolated ranch he now shares with nurse-turned-second-wife Encarna — Maribel Verdú as a very Jazz Age evil stepmother. Once the girl matures (now played by the ingratiating, slightly androgynous Macarena García), Encarna senses a rival, and to save her life Carmen literally runs away with the circus — at which point the narrative slumps a bit. But only a bit. Where *The Artist* was essentially a cleverly sustained gimmick elevated by a wonderful central performance, *Blancanieves* transcends its ingenious retro trappings to offer something both charming and substantive. Berger doesn't treat the story template as a joke — he's fully adapted it to a culture, place, and time, and treats its inherent pathos with great delicacy. (1:44) *Embarcadero*, *Shattuck*, *Smith Rafael*. (Harvey)
42 Broad and morally cautious, *42* is nonetheless an honorable addition to the small cannon of films about the late, great baseball player Jackie

Robinson. When Dodgers owner Branch Rickey (Harrison Ford) declares that he wants a black player in the white major leagues because "The only real color is green!", it's a cynical explanation that most people buy, and hate him for. It also starts the ball curving for a PR shitstorm. But money is an equal-opportunity leveling device: when Robinson (Chadwick Boseman) tries to use the bathroom at a small-town gas station, he's denied and tells his manager they should "buy their 99 gallons of gas another place." Naturally the gas attendant concedes, and as *42* progresses, even those who reject Robinson at first turn into men who find out how good they are when they're tested. Ford, swash-buckling well past his sell-by date, is a fantastic old coot here; his "been there, lived that" prowess makes you proud he once fled the path of a rolling bolder. His power moves here are even greater, but it's ultimately Robinson's show, and *42* finds a lot of ways to deliver on facts and still print the legend. (2:08) *Four Star*, *Marina*, *Metreon*, *1000 Van Ness*, *Sundance Kabuki*, *Vogue*. (Vizcarrondo)
Oblivion Spoiler alert: the great alien invasion of 2017 does absolutely zilch to eliminate, or at least ameliorate, the problem of sci-fi movie plot holes. However, puny humans willing to shut down the logic-demanding portions of their brains just might enjoy *Oblivion*, which is set 60 years after that fateful date and imagines that Earth has been rendered uninhabitable by said invasion. Tom Cruise plays Jack, a repairman who zips down from his sterile housing pod (shared with comely companion Andrea Riseborough) to keep a fleet of drones — dispatched to guard the planet's remaining resources from alien squatters — in working order. But Something is Not Quite Right; Jack's been having nostalgia-drenched memories of a bustling, pre-war New York City, and the déjà vu gets worse when a beautiful astronaut (Olga Kurylenko) literally crash-lands into his life. After an inaugural gig helming 2010's stinky *Tron: Legacy*, director Joseph Kosinski shows promise, if not perfection, bringing his original tale to the screen. (He does, however, borrow heavily from 1968's *2001: A Space Odyssey*, 1996's *Independence Day*, and 2008's *Wall-E*, among others.) Still, *Oblivion* boasts sleek production design, a certain creative flair, and some surprisingly effective plot twists — though also, alas, an overlong running time. (2:05) *Balboa*, *Marina*, *Metreon*, *1000 Van Ness*, *Sundance Kabuki*. (Eddy)
Room 237 What subtexts, hidden meanings, conspiracy theories, and strange coincidences are hidden within Stanley Kubrick's 1980 horror masterpiece *The Shining*? Former San Franciscan Rodney Ascher's wonderfully spooky and unconventional doc burrows deep down the rabbit hole with five *Shining*-obsessed people, who share their ideas in voice-over as images from that film (and others chosen for reasons both obvious and curious) flow together on the screen. Innovative sound design and a throwback electronic soundtrack contribute to *Room 237*'s spellbinding vibe. You'll never watch *The Shining* the same way again. (1:42) *Roxie*. (Eddy)
To the Wonder It should be a source of joy that Terrence Malick keeps getting to make large, personal, indulgent, un-commercial movies when almost no one else does. And he is indeed a poet, a visionary — but has he ever had more than passages of brilliance? Are the actors and producers who treat him with awe enabling art, or mostly high-flown pretensions toward the same? *To the Wonder* does provide some answers to those thorny questions. But they're not the answers you'll probably want to hear if you thought 2011's *The Tree of Life* was a masterpiece. If, on the other hand, you found it a largely exasperating movie with great sequences, you may be happy to be warned that *Wonder* is an entirely excruciating movie with pretty photography, in which Ben Affleck and Olga Kurylenko (or sometimes Affleck and Rachel McAdams) wander around picturesque settings either beaming beatifically at each other or looking "troubled" because "something is missing," as one character puts it in a rare moment of actual dialogue. (Generally we get the usual Malick wall-to-wall whispered voiceover musings like "What is this love that loves us?" delivered by all lead actors in different languages for maximum annoyance.) Just what is missing? Who the hell knows. Apparently it is too vulgar to spell out or even hint at what's actually going on in these figures' heads, not when you can instead show them endlessly mooning about as the camera follows them in a lyrical daze. No doubt some will find all this profound; the film certainly acts as though it is. But at some point you have to ask: if the artist can't express his deep thoughts, just indicate that he's having them, how do we know he's a deep thinker at all? (1:53) *California*, *Embarcadero*. (Harvey) **SFBG**

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FIRST RUN VENUES

The following is contact information for Bay Area first-run theaters.

Balboa 38th Ave/Balboa. 221-8184, www.balboamovies.com.

Bridge Geary/Blake. 267-4893.

Century Plaza Noor off El Camino, South SF. (650) 742-9200.

Century 20 Junipero Serra/John Daly, Daly City. (650) 994-7469.

Clay Fillmore/Clay. 267-4893.

Embarcadero 1 Embarcadero Center, promenade level. 267-4893.

Empire West Portal/Vicente. 661-2539.

Four Star Clement/23rd Ave. 666-3488.

Marina 2149 Chestnut. www.intsf.com/marina_theatre

Metreon Fourth St/Mission. 1-800-FANDANGO.

New People Cinema 1746 Post. www.newpeopleworld.com.

1000 Van Ness 1000 Van Ness. 1-800-231-3307.

Opera Plaza Van Ness/Golden Gate. 267-4893.

Presidio 2340 Chestnut. 776-2388.

SF Center Mission between Fourth and Fifth Sts. 538-8422.

Stonestown 19th Ave/Winston. 221-8182.

Sundance Kabuki Cinema Post/Fillmore. 929-4650.

Vogue Sacramento/Presidio. 221-8183.

BAY AREA

Albany 1115 Solano, Albany. (510) 464-5980.

AMC Bay Street 16 5614 Shellmound, Emeryville. (510) 457-4262.

California Kittredge/Shattuck, Berk. (510) 464-5980.

Cerrito 10070 San Pablo, El Cerrito. (510) 972-9102.

Emery Bay 6330 Christie, Emeryville. (510) 420-0107.

Grand Lake 3200 Grand, Oakl. (510) 452-3556.

Jack London Stadium 100 Washington, Jack London Square, Oakl. (510) 433-1320.

Magick Lantern 125 Park Place, Point Richmond. (510) 234-1404.

New Parkway 474 24th St, Oakl. (510) 658-7900.

Piedmont Piedmont/41st St, Oakl. (510) 464-5980.

Rialto Cinemas Elmwood 2966 College Ave. at Ashby, Berk. (510) 433-9730.

Shattuck Cinemas 2230 Shattuck, Berk. (510) 464-5980.

UA Berkeley 2274 Shattuck, Berk. (510) 843-1487. **SFBG**

REP CLOCK

Schedules are for Wed/24-Tue/30 except where noted. Director and year are given when available. Double and triple features marked with a •. All times pm unless otherwise specified.

ARTISTS' TELEVISION ACCESS 992 Valencia, SF; www.atasite.org. \$6-10. "Free Form Film Festival presents Transcomic Geometry," Thu, 8. "San Francisco Global Vietnamese Film Festival Opening Night Gala," Fri, 7:30. Other Cinema: "Animation in Action," Sat, 8:30.

CASTRO 429 Castro, SF; (415) 621-6120, www.castrotheatre.com. \$8.50-13. •**The Sting** (Hill, 1973), Wed, 7, and **Slap Shot** (Hill, 1977), Wed, 9:25. San Francisco International Film Festival, Thu. See festival.sffs.org for schedule. •**Deliverance** (Boorman, 1972), Fri, 7, and **Duel** (Spielberg, 1971), Fri, 9:05. •**A Clockwork Orange** (Kubrick, 1971), Sat, 2:15, 8:30, and **Barry Lyndon** (Kubrick, 1975), Sat, 5. •**Casablanca** (Curtiz, 1942), Sun, 2:30, 7,

and **The Year of Living Dangerously** (Weir, 1982), Sun, 4:30, 9.

CHRISTOPHER B. SMITH RAFAEL FILM CENTER 1118 Fourth St, San Rafael; (415) 454-1222, www.cafilm.org. \$6.75-\$10.25. **Ginger and Rosa** (Potter, 2012), call for dates and times. **On the Road** (Salles, 2012), call for dates and times. **Quartet** (Hoffman, 2012), call for dates and times. **Renoir** (Bourdous, 2012), call for dates and times. **Blancanieves** (Berger, 2012), April 26-May 2, call for times. **Watch Horror Films, Keep America Strong: A Journey Into Creature Features** (Wyrsh, 2008), Sun, 4:15. With director Tom Wyrsh and special guests in person; this event, \$12.

CLAY 2261 Fillmore, SF; www.landmark-theatres.com. \$9-10. "Midnight Movies:" **The Rocky Horror Picture Show** (Sharman, 1975), Sat, midnight. With live performance by the Bawdy Caste.

ELLEN DRISCOLL PLAYHOUSE 325 Highland, Piedmont; www.diversityfilm-series.org. Free. **Out in America** (Goldberg, 2011), Wed, 6:30.



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GOFORALOOP GALLERY AND STUDIOS 1458 San Bruno, SF; www.goforaloop.com. Donations welcome. "The Long and the Short of It:" **The Sugarland Express** (Spielberg, 1974), plus shorts by local filmmakers, Thu, 7:30.

MECHANICS' INSTITUTE 57 Post, SF; (415) 393-0100, mililibrary.org/events. \$10 (reservations required as seating is limited). "CinemaLit Film Series: April Blossoms: Japanese Screens:" **House of Bamboo** (Fuller, 1955), Fri, 6.

NEW PARKWAY 474 24th St, Oakl; www.thenewparkway.com. \$6-10. "New Parkway Classics:" **Dazed and Confused** (Linklater, 1993), Thu, 9pm. "Thrillville:" **The Tangler** (Castle, 1959), Sun, 6.

PACIFIC FILM ARCHIVE 2575 Bancroft, Berk; (510) 642-5249, bampfa.berkeley.edu. \$5.50-9.50. "Alfred Hitchcock: The

Shape of Suspense:" **Frenzy** (1972), Wed, 7. San Francisco International Film Festival, Thu-Tue. See festival.sffs.org for schedule.

RED POPPY ART HOUSE 2698 Folsom, SF; www.redpoppyarthouse.org. \$5-15. **RIP!: A Remix Manifesto** (Gaylor, 2008), with a live performance by remix DJ officerfishdumplings, Thu, 7.

ROXIE 3117 and 3125 16th St, SF; (415) 863-1087, www.roxie.com. \$6.50-11. **Upstream Color** (Carruth, 2013), Wed-Thu, 7:30, 10:30. **Room 237** (Ascher, 2012), Wed-Thu, 6:30, 8:30. San Francisco Global Vietnamese Film Festival, Sat-Sun. See sfgvff.wordpress.com for schedule.

VORTEX ROOM 1082 Howard, SF; Facebook: The Vortex Room. \$10. "Assault on Vortex 13:" •**Seven** (Sidaris, 1979), Thu, 9, and **Search and Destroy** (Fruet, 1979), Thu, 11. **SFBG**

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LEGAL NOTICES

FICTITIOUS BUSINESS NAME STATEMENT
FILED NO. A-0349829-00. The following is doing business as New Look Furniture MFG. The business is conducted by a corporation. Registrant commenced business under the above-listed fictitious business name on: N/A. This statement was signed by Doug Wasmuth in CA. This statement was filed by Maribel Jaldon, Deputy County Clerk, on Mar. 21, 2013. L#00064; Publication: SF Bay Guardian. Dates: Apr. 10, 17, 24 and May 1, 2013.
FICTITIOUS BUSINESS NAME STATEMENT
FILED NO. A-0350004-00. The following is doing business as Mothercraft Midwifery, 2543 Bryant St., San Francisco, CA 94110. The business is conducted by an individual. Registrant commenced business under the above-listed fictitious business name on: 03/26/13. This statement was signed by Kara Engelbrecht in CA. This statement was filed by Melissa Ortiz, Deputy County Clerk, on Mar. 28, 2013. L#00062; Publication: SF Bay Guardian. Dates: Apr. 10, 17, 24 and May 1, 2013.
FICTITIOUS BUSINESS NAME STATEMENT

FILED NO. A-0350426-00. The following is doing business as MALENO GROUP. The business is conducted by an individual. Registrant commenced business under the above-listed fictitious business name on: 02/04/13. This statement was signed by Thunsakseray Chuk in CA. This statement was filed by Michael Jaldon, Deputy County Clerk, on Apr. 15, 2013. L#00065; Publication: SF Bay Guardian. Dates: Apr. 24 and May 1, 8, 15, 2013.
FICTITIOUS BUSINESS NAME STATEMENT
FILED NO. A-0350314-00. The following is doing business as Dog Boy Productions, 1550 Filbert St. #4, San Francisco, CA 94123. The business is conducted by an individual. Registrant commenced business under the above-listed fictitious business name on: N/A. This statement was signed by Scott Mignola. This statement was filed by Melissa Ortiz, Deputy County Clerk, on Apr. 10, 2013. L#3333; Publication Dates: Apr. 17, 24, & May 1, 8, 2013.
FICTITIOUS BUSINESS NAME STATEMENT
FILED NO. A-0349382-00. The following is doing business as Glasses + Braces, 526 Chenery St., San Francisco, CA, 94131. The business is conducted by an individual. Registrant commenced business under the above-listed fictitious business name on: 03/01/13. This statement was signed by Jennifer L. Kellogg in CA. This statement was filed by Jeannette Yu, Deputy County Clerk, on Mar. 1, 2013. L#00061; Publication: SF Bay Guardian. Dates: Apr. 10, 17, 24 and May 1, 2013.
FICTITIOUS BUSINESS NAME STATEMENT
FILED NO. A-0349922-00. The following is doing business as DRIPMODULE, 926 Howard Street, San Francisco CA 94103. The business is conducted by an individual. Registrant commenced business under the above-listed fictitious business name on: 03/25/13. This statement was signed by End-jang Tanumihardja in CA. This statement was filed by Jeannette Yu, Deputy County Clerk, on Mar. 25, 2013. L#00057; Publication: SF Bay Guardian. Dates: Apr. 3, 10, 17, 24, 2013.
FICTITIOUS BUSINESS NAME STATEMENT
FILED NO. A-0349987-00. The following is doing business as Slavik Chiropractic, 1486 Oakdale Ave, San Francisco, CA 94124. The business is conducted by an individual. Registrant commenced business under the above-listed fictitious business name on: N/A. This statement was signed by Janelle Slavik in CA. This statement was filed by Michael Jaldon, Deputy County Clerk, on Mar. 27, 2013. L#00056; Publication: SF Bay Guardian. Dates: Apr. 3, 10, 17, 24, 2013.
FICTITIOUS BUSINESS NAME STATEMENT
FILED NO. A-0349957-00. The following is doing business as Dilan Consulting Group, 119 Lyon St., Suite B, San Francisco, CA 94117. The business is conducted by a corporation. Registrant commenced business under the above-listed fictitious business name on: 03/23/13. This statement was signed by Eugene Dilan in CA. This statement was filed by Michael Jaldon, Deputy County Clerk, on Mar. 26, 2013. L#00055; Publication: SF Bay Guardian. Dates: Apr. 3, 10, 17, 24, 2013.
FICTITIOUS BUSINESS NAME STATEMENT
FILED NO. A-0350051-00. The following is doing business as SF Party Hats. The business is conducted by a limited liability company. Registrant commenced business under the above-listed fictitious business name on: 03/15/13. This statement was signed by Sergio Alcanfor in CA. This statement was filed by Marledyne L. Argente, Deputy County Clerk, on Mar. 29, 2013. L#00058; Publication: SF Bay Guardian. Dates: Apr. 3, 10, 17, 24, 2013.
FICTITIOUS BUSINESS NAME STATEMENT
FILED NO. A-0349575-00. The following is doing business as THE ELEPHANT COLLECTIVE, 1144 Larkin Street, San Francisco, CA 94109. The business is conducted by an individual. Registrant commenced business under the above-listed fictitious business name on: 03/01/13. This statement was signed by Jeremy Katz in CA. This statement was filed by Jeannette Yu, Deputy County Clerk, on Mar. 11, 2013. L#00060; Publication: SF Bay Guardian. Dates: Apr. 10, 17, 24 and May 1, 2013.
NOTICE OF APPLICATION TO SELL ALCOHOLIC BEVERAGES. Date of Filing Application: Mar 7, 2013. To Whom It May Con-cern: The name of the applicant is: BUDDHA BOY FOODS, INC. The applicant listed above is applying to The Department of Alcoholic Beverage Control to sell alcoholic beverages at: 226 KEARNY ST, SAN FRANCISCO, CA 94108-4503. Type of Li-censes Applied for: 41 - ON-SALE BEER AND WINE - EATING PLACE, L#00059; Publication Date: April 10, 17, 24 and May 1, 2013.
ORDER TO SHOW CAUSE FOR CHANGE OF NAME CASE NUMBER: CNC-13-549377. SU-

PERIOR COURT, 400 McAllister St. San Francisco, CA 94102. PETITION OF Maria Ramona Carmen Sanchez for change of name. TO ALL INTERESTED PERSONS: Petitioner Maria Ramona Carmen Sanchez filed a petition with this court for a decree changing names as follows: Present Name: Maria Ramona Carmen Sanchez. Proposed Name: Maria Ramona Carmen Hannigan. THE COURT ORDERS that all persons inter-ested in this matter shall appear before this court at the hearing indicated below to show cause, if any, why the petition for change of name should not be granted. NO-TICE OF HEARING Date: 5/23/2013. Time: 9:00 AM, Room 514. Signed by Donald Sullivan, Presiding Judge of Superior Court on Mar. 22, 2013. L#00063; Publication dates: Apr. 10, 17, 24 and May 1, 2013.
STATEMENT OF ABANDONMENT OF USE OF FICTITIOUS BUSINESS NAME. The registrant listed below has abandoned the use of the fictitious business name: Robert's Espresso, 1708 Irving St., San Francisco, CA 94122. The fictitious business name was filed in the County of San Francisco under File# 0340554 on: 01/17/12. NAME AND ADDRESS OF REG-ISTRANTS (as shown on previous state-ment): Robert Z. Ayanian, 4674 a8th St, San Francisco, CA 94114. This business was conducted by an individual. Signed Robert Z. Ayanian. Dated: April 1, 2013 by Elsa Campos, Deputy County Clerk. L#00067; Publication Dates: Apr. 24 and May 1, 8, 15, 2013.
SUMMONS (FAMILY LAW) CASE NUMBER FTP-13-376561. NOTICE TO RESPONDENT: BRYAN DENNIS EVANS. YOU ARE BEING SUED. THE PETITIONER'S NAME IS: Tabitha Jeanine Freidt. You have 30 CALENDAR DAYS after this Summons and Petition are served on you to file a Response (form FL-120 or FL-123) at the court and have a copy served on the petitioner. A letter or phone call will not protect you. If you do not file your Response on time, the court may make orders affecting your marriage or domestic partnership, your property, and custody of your children. You may be ordered to pay support and attorney fees and costs. If you cannot pay the filing fee, ask the clerk for a fee waiver form. If you want legal advice, contact a lawyer immediately. You can get information about finding lawyers at the California Courts Online Self-Help Center (www.courtinfo.ca.gov/self-help), at the California Legal Services Web site (www.lawhelpcalifornia.org), or by con-tacting your local county bar association. NOTICE: The restraining orders on page two are effective against both spouses or domestic partners until the petition is dismissed, a judgment is entered, or the court makes further orders. These orders are enforceable anywhere in California by any law enforcement officer who has received or seen a copy of them. The name and address of the court is: SAN FRANCISCO SUPERIOR COURT, 400 McAllister Street, San Francisco, CA 94102. The address, and telephone number of petitioner's attorney, or petitioner without an attorney, is Joel K. Straus, Esq., 600 El Camino Real, Suite 102, San Bruno CA 94066, 650.877.1323 This summons was filed by Timmy Kyu, Deputy Clerk on January 14, 2013. Notice To The Person Served: You are served as an individual. NOTICE OF HEARING Date: 6/10/13. Time: 9:00 AM, Room 404. Publication dates: April 24 and May 1, 8, 15, 2013. L#000066.

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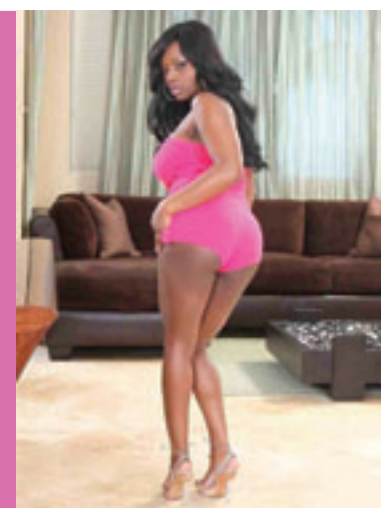
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